This month's full ballet guide

Dance and Dancers

MAY 1956

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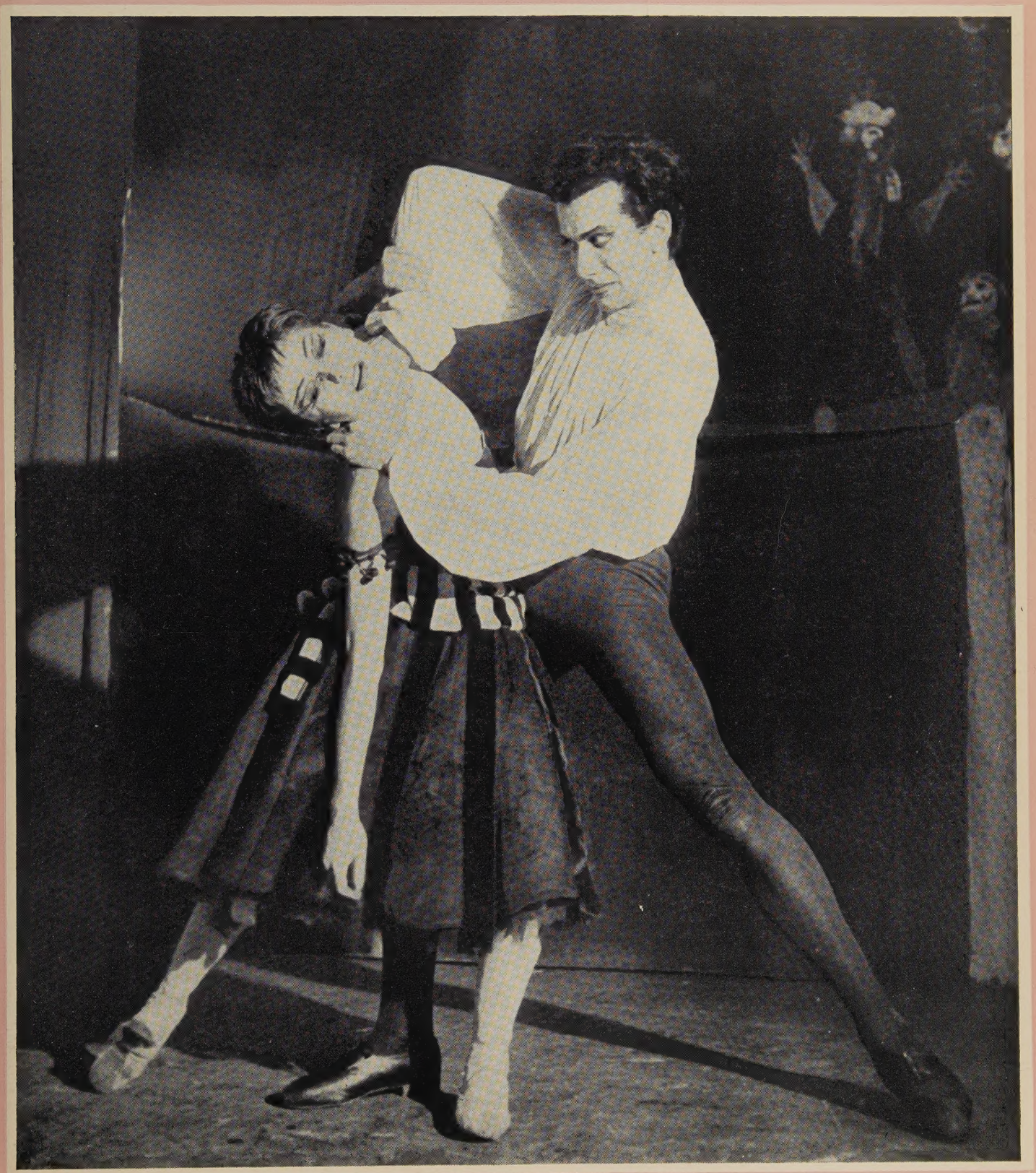

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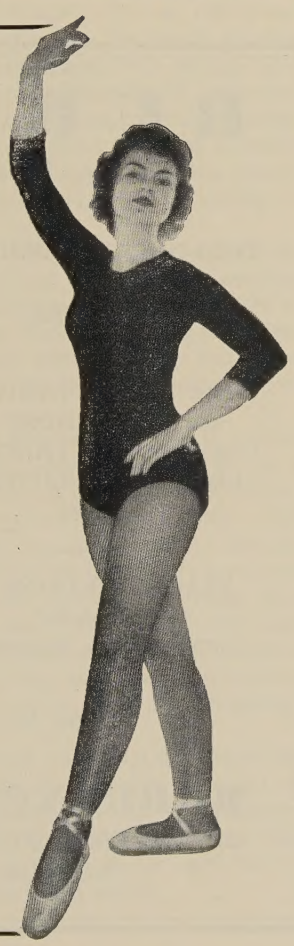

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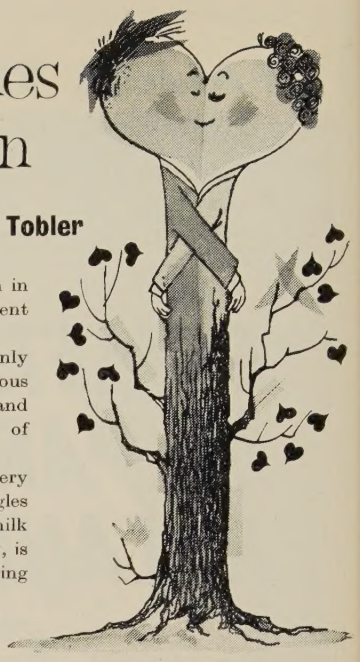

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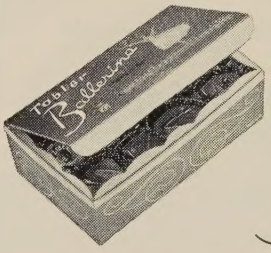

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May 1956 Vol. 7 No. 5

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

The Wells, a Living Force?

FOR twenty-five years Dame Ninette de Valois has battled, sometimes against greater odds than the general public ever realise, for the establishment of ballet in Britain. These triumphs at home and abroad have not been come by easily; and even today, with the company established at Covent Garden and with the suggested honour of having "Royal" attached to its name, there are still tremendous obstacles ahead. But I bet my bottom dollar that Dame Ninette has foreseen them.

Elsewhere in this issue we write about the past of the company; and it seems fitting, on this Silver Jubilee, to look for a moment to the future. The years of formation of any company are not nearly so hard as the years of consolidation and Sadler's Wells now has it in its power to become in the world a ballet force without peer. One wonders how it will make the best use of the eminent position it has now attained?

It would of course be easy for it to rest on its laurels and present the world with numerous full-length classics sumptuously produced. It would be sure-fire box-office, but for how long? Two or three years at the very most. No, it is only in the *living* that we can assure a future of any kind. Sadler's Wells has gained world fame through its classics; but it was its creations that originally established the company in the first place.

This does not mean that classics should not be given; they are essential to any company of dancers. But no risk is too great—failures there are bound to be—in the search for new choreographers, designers and composers. Not enough time has been given to this in the scurry of the past 25 years, but now the time is ripe for a little more daring, even if the public does not always agree. De Valois, Ashton, Howard, Cranko, Macmillan and Rodrigues form a distinguished, if not exactly lengthy, list of principal choreographers for one company in a quarter of a century.

Today we welcome a rapidly increasing group of notable young dancers who have been one of the most exciting features of the present Covent Garden season If they are to bring honour to the future of the Wells companies they must be given more scope to develop personalities. The finest dancing in the world can soon be forgotten without personality attached.

Box-office considerations are, of course, bound to dictate a company's policy to a certain extent. Full houses for a state-subsidised company are pleasing to the dancers and to the direction, and they also keep the taxpayers quiet. Full houses for an unsubsidised company are essential. But the Sadler's Wells Ballet can afford not to be entirely governed by the paying public and popular opinion. Provided that the company and its direction are positive that what they are doing is for the betterment of the company's future and for the art of ballet as a whole, they can, with justification, snap their fingers at carping critics and the occasional unfilled house.

So many national companies are hampered by something or somebody; but Sadler's Wells, through the foresight of Dame Ninette, has few strings attached. It can go whichever way it wishes and, if it chooses, the right way. And that right way will add lustre, not only to the Ballet itself, but to Britain's cultural repute throughout the world.

Personality of the month

Photo: Houston Rogers

Dame Ninette de Valois

DAME NINETTE DE VALOIS has probably exerted more influence on Western ballet than anyone since Diaghilev. She has achieved this by being infallible. Every season all of us on our side of the footlights can see mistake after mistake she is wilfully making, and like Job's comforters we sadly discuss the company's imminent decline. Every season, though, War, Pestilence and Famine are averted and the company continues its crazy decline upwards. She apparently has nothing on her side except luck, while her critics seem to have everything on their side except justice. Anyone, however advised, who could call a dancing school an "Academy of Choreographic Art" is riding for a fall—yet de Valois is still resolutely in her saddle after over 30 years.

The director of a ballet company has to measure up to a lot of standards. As an artistic director de Valois meets her match in Kochno, Rambert has been more successful in inspiring creative artists, Balanchine is a greater choreographer, Dolin is better at discovering and revealing his company's talents, Petit has more flair for designers, Lucia Chase has more money, and even Lifar enjoys better health. De Valois is pre-eminent in nothing but the sum total of her duties, and possibly in the energy with which she pursues her aims.

This remarkable woman has never sought to be greater than her company, and desires that her final success shall be in her successors. Yet the present company, not yet flawless and we hope unfinished, provides a really magnificent memorial to her efforts, and to this, as well as to her, we offer our heartfelt congratulations on the occasion of their twenty-fifth anniversary.

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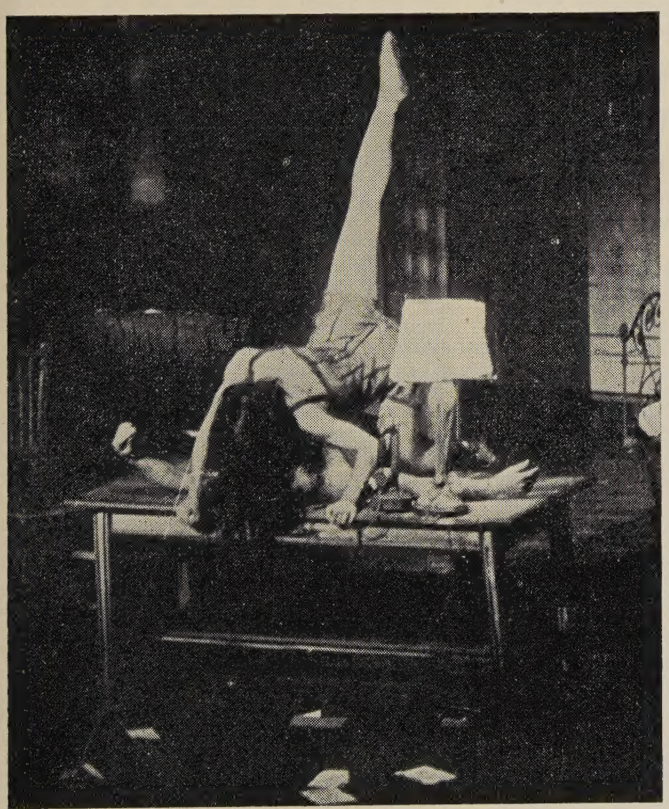
The Return of Petit

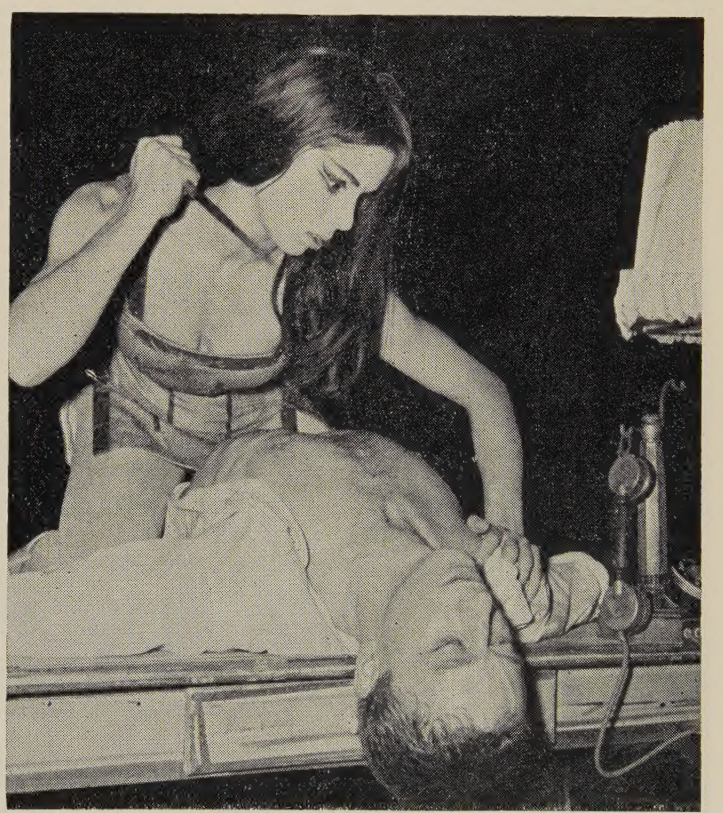
Roland Petit's Ballets de Paris returns to London, at the Palace Theatre, on May 8. British ballet-goers will have the chance of renewing acquaintance with Petit's old works, as well as seeing new ones.

CARMEN: *Renée Jeanmaire and Roland Petit in the bedroom scene from Petit's famous ballet, based on Bizet's opera, which was first given in London, at the Princes Theatre, in* 1949. *Photo: Lido*

LE LOUP: *Violette Verdy as the Bride with Roland Petit as the Wolf in the second scene of Petit's ballet which London first saw two years ago. Photo: Lido*



LA CHAMBRE: *The* pas de deux *from Petit's most recent work, which London will see for the first time this season. Photo: Lido*



LA CHAMBRE: *Buzz Miller and Veronika Mlakar in the murder scene of Petit's ballet. The story is by Simenon, music by Auric and designs by Bernard Buffet. Photo: Lipnitzki*

Sol Hurok Salutes the Wells

The Sadler's Wells Ballet, whose Silver Jubilee we celebrate this month, has reached international fame through its several tours of the United States. Before the first American tour in 1949, the company was little known outside the British Isles; today the company is world famous. The impresario, SOL HUROK, was responsible for bringing the Sadler's Wells Ballet to America and here he writes about how this came to pass:

TOWARDS the end of the last war I made a firm decision. More than two decades of presenting ballerinas and ballet companies had been quite enough. The financial headaches, the struggles, the agonies, the temperaments had taken their toll. Henceforward, I determined, I would concentrate on music and the theatre. To hell with ballet.

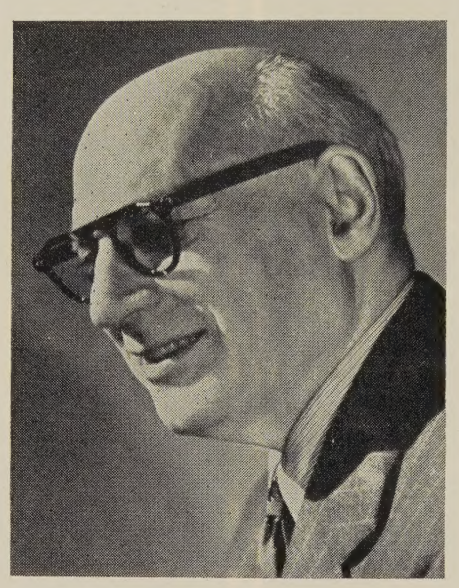
Then, in 1946, I saw the Sadler's Wells Ballet, headed by Margot Fonteyn, dance *The Sleeping Beauty* at Covent Garden. Gone were my resolutions. I was afire with enthusiasm to bring this company to North America.

Eventually that journey came to pass. On October 9, 1949, the lights went up on *The Sleeping Beauty* at the Metropolitan Opera House in New York and, when the great gold curtains closed for the last time that evening, the old theatre resounded to an ovation such as I have seldom witnessed in a lifetime of managing the world's outstanding artists and companies.

"Lady, you're in!"

During that premiere New York's Mayor Wagner said to Ninette de Valois: "Lady, you're *in*." Dame Ninette was puzzled by the American idiom, but it was true. Sadler's Wells was *in* in North America and has been *in* ever since.

Four tours have taken the company to all our major cities and many smaller ones. Hundreds of thousands of persons have paid millions of dollars to attend. Sold-out signs have been the rule.



SOL HUROK has brought countless dance spectacles to America, the most notable being the Sadler's Wells Ballet.

If there was any doubt as to the regard in which America holds Sadler's Wells, that doubt would have been dispelled by the response to last December's telecast of *The Sleeping Beauty* on NBC's Producers' Showcase. More than 30 million persons sat in their homes for an hour and a half to view it. Both the network and my office were deluged with telephone calls and mail testifying to the pleasure it had brought both to balletomanes and to people who had never before seen a ballet.

The classics and Fonteyn

What enabled Sadler's Wells to conquer America? I should say the full-length productions of the classics in their sumptuous mountings, the distinction of the performing company headed by Margot Fonteyn and the other leading artists, the all-pervading style and sense of ensemble, the fine soloists, the excellent *corps de ballet*.

Seldom a day passes that I do not find myself, in talking to someone, paying tribute to this company and to those who have made it what it is: to that indomitable great lady, Ninette de Valois, to Covent Garden's David Webster, Sadler's Wells' Herbert Hughes, the late Constant Lambert and so many others whom I have no space to name.

I salute the Sadler's Wells Ballet. It has been a source of pride and a deep pleasure to have presented this company on this continent.

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Sadler's Wells Silver Jubilee

SWANILDA: Ninette de Valois in the ballerina role in the first Wells Coppelia.

ITALIAN SUITE: *Ninette de Valois (centre) with Travis Kemp and Stanley Judson in an early ballet given at the Old Vic in* 1932. *Photo: Debenham*

Twenty-five years ago the Vic-Wells Ballet (later to become the Sadler's Wells Ballet) started from quite humble beginnings. Here is the story of how the company rose to become what it is to-day.

Compiled by CLIVE BARNES

A FEW weeks ago Dame Ninette de Valois and Mr. David Webster, the General Administrator of the Royal Opera House, flew to Moscow and discussed the possibility of an exchange between the Bolshoi Ballet and the Sadler's Wells company. The visit was widely reported in the Press, being taken as another welcome sign of the improving diplomatic relations between East and West. However no one seemed to regard the proposed exchange as a miracle, yet hardly any other word will serve to describe the process by which a small group of enthusiastic dancers appearing with an aspiring but second-rate opera company, has been developed into a great national ballet capable of talking on level terms with the Russians, who for over 70 years have reigned supreme in the world of ballet.

The current season at Covent Garden, marking the twenty-fifth year of the company's existence and the tenth anniversary of its transference to the Opera House, has seen performance after performance of a level that has never once fallen below the competence expected say, in the world of opera, of the Vienna State company. Looking back to the days when I personally first made the acquaintance of Sadler's Wells (I never knew the early period of shoestring and hope) I have continually to remind myself that I am watching the same company.

History never happens, it always develops; and this chronological survey of the past 25 years of Sadler's Wells must be set against its time and circumstances. The company has always been lucky in its circumstances, but doubly lucky on having the services of those people who could transform circumstances into opportunities. When our survey opens. the time was ripe for the gradual emergence of just such a company as now occupies Covent Garden, but without such enthusiasts as Lilian Baylis, Constant Lambert, Frederick Ashton, Alicia Markova, Robert Helpmann, Margot Fonteyn and, above all, Ninette de Valois, the chance would undoubtedly have been wasted.

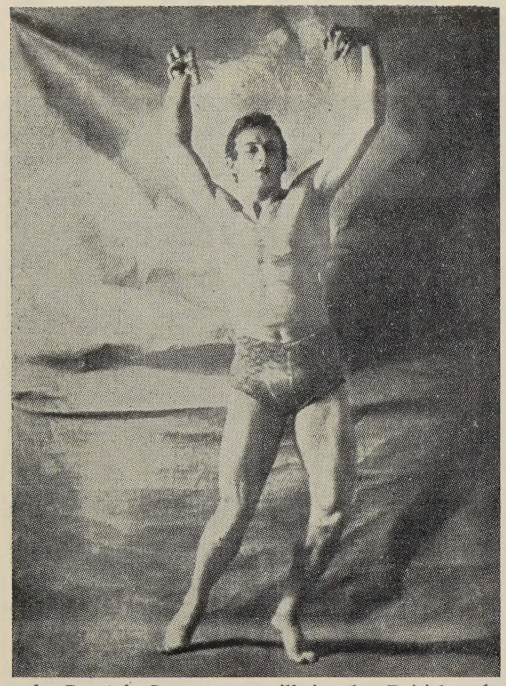
One could with some justification start the Sadler's Wells story almost anywhere (from Camargo's short skirts to the rumpus created by Nijinsky's brief costume in *Giselle*) as the company's development is an integral part of ballet history. But a convenient point of departure is March, 1926, when Ninette de Valois opened her grandiloquently named "Academy of Choreographic Art."

The Academy flourished, and de Valois wrote to Lilian Baylis, the Director of the Old Vic, suggesting that she should provide the dancers to appear in the plays. Miss Baylis met and liked the young teacher, and so the seed that was to grow into the Sadler's Wells Ballet was first set.

Miss de Valois was not alone in her dream of a British ballet, indeed the idea had been gaining momentum ever since the presence of English dancers with the Diaghilev and Pavolva companies had hinted at its possibilty; and looking back one can see the events during the latter years of the 'twenties that led almost inevitably to the dream's realisation. Inevitably, that is, if one allows for the vision, courage and perseverance of the principal participants.

One of these events was the forming of the Camargo Society, which was suggested by Arnold Haskell and Philip Richardson, and publically inaugurated in February, 1930. This Society took as its prime aim the presentation of ballet in England to fill the gap left in the London theatrical scene by the death of Diaghilev. It has been described by Haskell as "a management without a company," but although the society never founded an English ballet, from the beginning of its career until its closure in 1933 it exerted a strong influence and gave opportunities to English dancers and choreographers that no other organisation could possibly have offered. It says much for the Camargo's achievement that three of its productions, *Job Façade*,

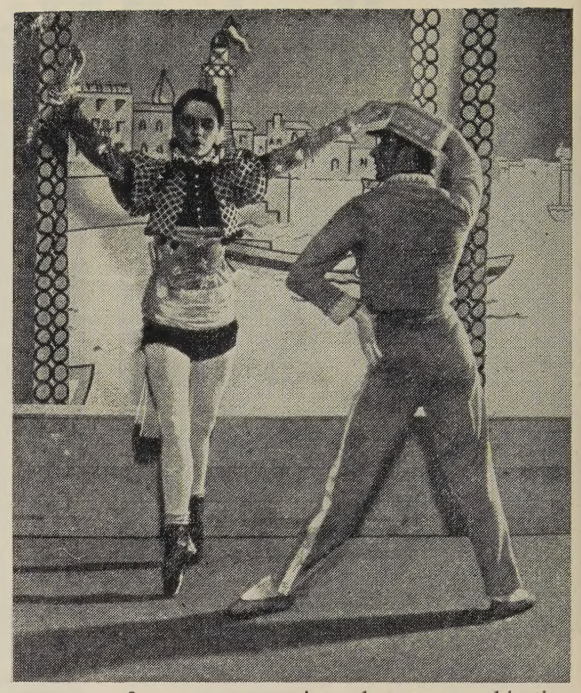
THE JACKDAW AND THE PIGEONS: *Another early de Valois work with herself as a jackdaw (third from left). It was first given at the Old Vic in* 1931. *Photo: Debenham*



SATAN (left): Anton Dolin, who was the first principal male dancer of the Vic-Wells ballet, in his role from de Valois' Job. *This was the first important male role to be created in British ballet and Dolin's interpretation has never been surpassed.*

COOK'S MAN: Another of Dolin's early roles in British ballet. He is seen, right, with de Valois as a Tight Rope Dancer. Douanes *was another ballet by Ninette de Valois whose works made up the main bulk of the non-classical Vic-Wells repertoire of that time.*

Douanes *was first designed by Hedley Briggs to Geoffrey Toye music. Photos: Debenham*



and *Capriol Suite*, are still in the British ballet repertory.

Another move in the direction towards a national ballet was the work of Marie Rambert, the first phase of which culminated in the founding of the Ballet Club in 1930. The work of Madame Rambert (which was discussed at length in last October's special Ballet Rambert issue of DANCE AND DANCERS) ran parallel to the evolution of Sadler's Wells and the assistance it gave the Wells during the early days is important. Quite a few of the dancers and creative artists who later played leading rôles in the formation of the national ballet were first discovered by Rambert.

NEW DRESS: De Valois in the costume for the Tight Rope Dancer re-designed by Sophie Fedorovitch in 1935. *Photo: Debenham*

Meanwhile de Valois cultivated her garden. The end of the 'twenties found her group appearing at the Festival Theatre, Cambridge, and the Abbey Theatre, Dublin, as well as continuing its association with the Old Vic. In the autumn of 1928 de Valois took the opera ballets at the Old Vic under her wing, and at the end of the same year pupils from her Academy gave three performances at the Court Theatre. On December 13 the first ballet was given at the Old Vic. This was *Les Petits Riens* and was used as a curtain raiser to *Hansel and Gretel.*

During 1929 and 1930 there were other occasional (very occasional) performances, in which Ursula Moreton, Molly Lake, Stanley Judson, Hedley Briggs and Harold Turner all took part.

It was the proposal of the Old Vic management to restore the disused Sadler's Wells Theatre and open it as a "second Old Vic" that gave Miss de Valois her opportunity to start the Vic-Wells Ballet. Briefly, her scheme was to hand over the the Vic-Wells Governors her own Academy as a running concern. This was to become the Sadler's Wells Theatre School of Ballet. In return she was to form the Vic-Wells Ballet, which was to work in conjunction with the school, provide dancers for the plays and operas at both theatres, occasionally appearing in short ballets as curtain-raisers, and eventually to give ballet evenings once a week. Although the school would be permanently based in Islington, the ballet company was to travel between the two theatres. The proposal was accepted, and with the engagement of six dancers the Vic-Wells Ballet became a fact. The School was opened on January 12, 1931—and this event marks the true beginning of the Sadler's Wells Ballet.

Successful Trials

1931.—The first year of the Vic-Wells Ballet.

The first full evening of ballet was given at the Old Vic on May 5. The cast included Beatrice Appleyard, Freda Bamford, Hedley Briggs, Anne Coventry, Stanley Judson, Sheila McCarthy, Ursula Moreton, Marie Nielson, Nadina Newhouse, Claude Newman and Joy Newton. Anton Dolin appeared as guest artist and the orchestra was conducted by Constant Lambert. Two further performances were given that season, this time at the Wells. At the second of these (May 21) the Camargo production *Cephalus and Procris* was revived, with Lydia Lopokova in her original rôle.

The success of these three trial performances led to the decision that the company should appear once a fortnight during the 1931-2 season. The company opened on September 22, with a programme that included the revival of *Job*, with Dolin in his original part as Satan. This production was the company's first important artistic achievement. On the same evening *Regatta* was given its first performance; this was the first ballet produced for the company by a choreographer other than de Valois, and was Ashton's first creation for the Vic-Wells Ballet.

Creations: (Casts are for the 1931 productions, but where the ballet was first given before the company's début on May 5, the year of its original production at the Old Vic is given in square brackets. All revivals from the Camargo Society are indicated with a [C]).

Les Petits Riens [1928] (de Valois-Mozart-Owen P. Smyth) with de Valois, McCarthy and Judson; *The Picnic* (*The Faun*) [1929] (de Valois-Vaughan Williams-Hedley Briggs) with Moreton and Judson; *Hommage aux Bells Viennoises* [1929] (de Valois-Schubert, arr. Franklin-Smyth) with Newton, Judson, McCarthy, Bamford and Ivor Beddoes; *Suite de Danses* [1930] (de Valois-Bach, arr. Goossens-Smyth) with de Valois, Appleyard and Newton; *The Jackdaw and the Pigeons* (de Valois-Hugh Bradford-William Chappell) with de Valois; *Regatta* (Ashton-Gavin Gordon-Chappell) with de Valois, Judson, Walter Gore and Ashton; *Jew in the Bush* (de Valois-Gordon Jacob-Bertram Guest) with Judson, Bamford, Ashton, Moreton and Travis Kemp.

Revivals: *Danses Sacrées et Profanes* [C] (de Valois-Debussy-Briggs) with Moreton, Appleyard, Bamford and Newton; *Cephalus and Procris* [C] (de Valois-Grétry-Chappell) with Lopokova, Judson and de Valois; *Job* [C] (de Valois-Vaughan Williams-Gwendolen Raverat) with Dolin, Judson, Robert Stuart, Claude Newman, Kemp, Chappell, Gore and Briggs; *Fête Polonaise* [C] (de Valois [Mazurka by Judon]-Glinka-Smyth) with Phyllis Bedells and Judson.

THE DEATH OF THE RAKE (left): Alicia Markova, as the Betrayed Girl, and Walter Gore, as the Rake, in the final moment of de Valois' The Rake's Progress. *This was one of Markova's several created roles in early British ballet. The ballet has today achieved the status of a British classic.*

GHOST OF A ROSE (right): Stanislas Idzikowski danced with the Vic-Wells ballet from time to time in the early days. Here he is seen with Alicia Markova in Fokine's Le Spectre de la Rose. *Photos: L.N.A.*

The Markova era

1932—A repertory ballet company can exist without a ballerina, but how a ballerina helps. This year saw the beginning of what might be called the Markova era of British ballet. The young ballerina was already principal dancer at the Ballet Club when, on January 30, she first appeared with the Vic-Wells Ballet, dancing in the first performance of *Narcissus and Echo* and also in *Cephalus and Procris*. It was not until the autumn of the next year that she was to become a permanent member of the company, but from the beginning of this year she made frequent guest appearances.

The success of performances led to a spring "season" consisting of 11 performances spread over a fortnight, five being given at the Old Vic and six at Sadler's Wells. The season starred Dolin, Markova and de Valois, and saw the first Sadler's Wells productions of Fokine ballets. The musical director was, as usual, Constant Lambert.

During the summer the company participated in a month's season of ballet put on at the Savoy Theatre by the Camargo Society, and September saw the Wells taking part in the first visit of British dancers overseas, when Adeline Genée took a company to Denmark under the sponsorship of the Anglo-Danish Society. Among the ballets taken was *Job*.

On the first night of the 1932-3 season the company gave the second act of *Swan Lake* for the first time—the first example of pre-Fokine choreography to be included in the repertory. A number of male dancers joined the permanent roster of the company this season, including Claude Newman and Antony Tudor.

Creations: *Narcissus and Echo* (de Valois-Bliss-Chappell) with Markova and Judson; *Italian Suite* (de Valois [Serenade by Dolin]-Lalo [Pas de Deux by Cottrau]-Phyllis Dolton) with de Valois and Dolin; *The Enchanted Grove* (Doone-Ravel and Debussy-Duncan Grant) with Dolin, Markova, de Valois and Doone; *Nursery Suite* (de Valois-Elgar-Nancy Allen) with Markova and Dolin; *Douanes* (de Valois, Judson and Tudor; *Bolero* (Dolin-Ravel) solo for Dolin.

Revivals: *Rout* (de Valois-Bliss) with de Valois, Moreton and Newton; *Le Spectre de la Rose* (Fokine, rev. Dolin-Weber-Anon) with de Valois and Dolin; *Les Sylphides* (Fokine, rev. Markova-Chopin-Anon.) with Markova, Dolin, McCarthy and Moreton; *Swan Lake*, Act 2 (Ivanov, rev. Markova and Dolin-Tchaikovsky) with Markova, Dolin and Judson; *The Lord of Burleigh* [C] (Ashton-Mendelssohn, arr. Edwin Evans-George Sheringham) with Markova, Dolin, Moreton and Kemp; *The Origin of Design* [C] (de Valois-Handel, arr. Beecham-Chappell) with de Valois and Dolin; *The Scorpions of Ysit* (de Valois-Gordon-Sophie Fedorovitch) with Appleyard.

1933—For nearly four years ballet-lovers in England had been thrown upon the resources of the native product: this year, for the first time since Diaghilev, London resumed its place as a centre of international ballet. The first visitors were *Les Ballets* 1933 (*avant-garde*, with Balanchine leading and the baby Toumanova well to the fore), and later Col. de Basil opened his epoch-making five months season of *Ballets Russes* at the Alhambra Theatre. The Age of Balletomania was on us, and British ballet both suffered and benefited from its strange excesses.

Meanwhile de Valois quietly continued to cultivate her garden. From the first she was certain that the revival of the old classical repertory was necessary to implant a sense of tradition in her young organisation. With this end in view she followed up last year's *Swan Lake* with *Coppelia*. For this production, which omitted the final act, she called upon the services of Nicolai Sergueeff, a former *régisseur* of the Maryinsky Theatre.

Another event of the utmost importance during the early part of this year was the arrival from Australia of Robert Helpmann.

With the opening of the 1933-4 season in September, Markova was for the first time under contract, as for a short time was the former Diaghilev star, Stanislas Idzikowski. On the first night of the season Helpmann

COLUMBINE AND HARLEQUIN: Markova and Idzikowski in the revival of Fokinse's Carnaval *in* 1933. *The original Wells production of this ballet did not use the Bakst designs but was designed by Elizabeth and Marsh Williams. The Bakst designs were restored to the ballet in* 1935.

Photo: Debenham

FIRST FULL-LENGTH CLASSIC: Ursula Moreton (right), as the President's Wife, receives her guests, dressed as Incroyables and Merveilleuses in the opening scene of the 1934 *production of Ivanov's* Casse Noisette. *Photo: Debenham*

danced Satan in *Job* for the first time. Before the end of the year Fokine's *Carnaval* had been revived, as had *La Création du Monde*, generally regarded as one of the most important of de Valois' early ballets. At the end of the year Ashton produced his first important creation for the company, the ever-popular *Les Rendezvous*.

Creations: *The Birthday of Oberon* (de Valois-Purcell, arr. Lambert-Vanessa Bell) with Appleyard, Hermione Darnborough, Moreton, Bamford, McCarthy and Judson; *The Wise and Foolish Virgins* (de Valois-Kurt Atterberg-Chappell) with Markova, Judson, Appleyard and McCarthy; *Les Rendezvous* (Ashton-Auber, arr. Lambert-Chappell) with Markova, Idzikowski, de Valois, Helpmann and Judson.

Revivals: *Pomona* [C] (Ashton-Lambert-Vanessa Bell) with Appleyard and Dolin; *Coppelia*, Acts 1 and 2 (Ivanov, rev. Sergueeff-Delibes-Edwin Calligan) with Lopkova, Judson and Briggs; *Carnaval* (Fokine, rev. Evina-Schumann-Elizabeth and Marsh Williams) with Markova, Idzikowski, Appleyard, Darnborough, McCarthy, Tudor, Judson, Newman and Kemp; *La Création du Monde* [C] (de Valois-Milhaud-Edward Wolfe) with Tudor and Moreton.

Classics Revived

1934—On the first night of the new year the company produced Sergueeff's version of *Giselle*. Before the month was out *Casse Noisette* had been taken into the repertory, and at the end of the year the full-length *Swan Lake* was first given. All these revivals were made possible by the presence of Markova and Sergueeff; their importance in forming the Sadler's Wells tradition can hardly be over-estimated.

At the conclusion of the 1933-4 season, which had also seen the premiere of *The Haunted Ballroom* with Helpmann in his first created lead, Stanley Judson and Travis Kemp left. For the following season Ruth French was engaged, while Doris (Pamela) May, Elizabeth Miller, Walter Gore and the young Margot Fonteyn were attracting attention.

Creations: *The Haunted Ballroom* (de Valois-Toye-Motley) with Helpmann, Markova and Chappell; *The Jar* (de Valois-Casella-Chappell) with Helpmann, Appleyard and Gore; *Uncle Remus* (Sara Patrick-Jacob-Hugh Stevenson) with Newman, Frank Staff, Newton, Nadina Newhouse and McCarthy.

Revivals: *Giselle* (Coralli and Perrot, rev. Sergueeff-Adam-Barbara Allen) with Markova, Dolin, Darnborough, Helpmann and Moreton; *Casse Noisette* (Ivanov, rev. Sergueeff-Tchaikovsky-Briggs) with Markova and Judson; *Swan Lake* (Petipa and Ivanov, rev. Sergueeff-Tchaikovsky-Stevenson) with Markova, Helpmann, May, Miller and Gore.

KINGDOM OF SWEETS: Markova and Stanley Judson as the Sugar-Plum Fairy and her cavalier in the final scene of the first Vic-Wells production of Casse Noisette, *which was designed by Hedley Briggs.*

The Beginning of Fonteyn

1935—This year was quite possibly the company's turning point. The little 15-year-old Margot Fontes, Fontene or Fonteyn, as she was variously described, had first made her mark the previous year as Young Treginnis in *The Haunted Ballroom*. This was followed by the *Valse* in *Les Sylphides*, the chance to dance a *pas de deux* with Markova in *The Lord of Burleigh* and, in March of this year, the assumption of Markova's own role of the Creole Girl in *Rio Grande*.

Markova meanwhile was considering leaving the Vic-Wells, and in the summer entered, together with Dolin, under contract to Laura Henderson and Vivian Van Damm. From this association was born the Markova-Dolin Ballet, but before this the new management sponsored a special London season of the Vic-Wells Ballet, followed by a provincial tour. It was during this season that *The Rake's Progress* was created. Dolin rejoined the company briefly, but it was 13 years before either he or Markova were to appear with Sadler's Wells again, and then in very changed circumstances.

The loss of Markova proved anything but fatal to the young company, which re-formed for the 1935-6 season in good shape. Pearl Argyle and Mary Honer had joined the roster, and Frederick Ashton joined the company as dancer, and most important, as choreographer. All the elements that were to form the company we know today were now present. Ashton started his work for the company with a revival of the evergreen *Façade*, but before the year was out he had created *Le Baiser de la Fée*.

It was also during this year that de Valois made one of her most controversial decisions, and made, what at this distance of time looks like her only error of judgment. At the end of the summer season Antony Tudor left the company, disappointed at not being given the opportunity to create a ballet. De Valois rightly felt that the company could only offer choreographic opportunities to two choreographers, and chose Ashton and herself. However, if it was not possible to include *both* Ashton and Tudor, de Valois undoubtedly acted wisely, and with Ashton's engagement, and Fonteyn's emergence, the company was finally ready to embark on the journey that was to take it round the world and make it "fabulous."

Creations: *The Rake's Progress* (de Valois-Gordon-Rex Whistler) with Gore, Markova and Turner; *Le Baiser de la Fée* (Ashton-Stravinsky-Fedorovitch) with Argyle, Fonteyn and Turner.

Revivals: *Rio Grande* (Ashton-Lambert-Edward Burra) with Appleyard, Gore, Fonteyn and Chappell; *Giselle* (Coralli and Perrot, rev. Sergueeff-Adam-Stevenson) with Markova, Dolin, Appleyard, Gore and Moreton; *Façade* [C] (Ashton-Walton-Armstrong) with Ashton, Molly Brown, Fonteyn, Argyle, Turner, Chappell, Helpmann, Miller, Honer and Richard Ellis; *Douanes* (de Valois-Toye-Fedorovitch) with de Valois, Helpmann, Ashton and Turner.

NEXT MONTH: The story of the Sadler's Wells Ballet will be continued in the June issue and will include—*Fonteyn as Ballerina*; *The works of Frederick Ashton*; *The War Years*.

LES RENDEZVOUS: *Stanley Judson, Ninette de Valois and Robert Helpmann in the* pas de trois *from the first ballet created by Frederick Ashton for the Vic-Wells Ballet in* 1933.

THE RAKE'S PROGRESS: *The first scene from the first production of de Valois' famous ballet based on Hogarth. Gore (The Rake), Claude Newman (The Tailor), John Byron (The Fencing Master), Maurice Brooke (The Bravo), Frank Staff (The Hornblower), Richard Ellis (The Jockey).*

THE HAUNTED BALLROOM: *Robert Helpmann as the Master of Treginnis with the ghostly dancers who make him dance to his death. Alicia Markova, as Alicia, is borne aloft. William Chappell, as the Strange Player, is on the right.*

In this ballet, Robert Helpmann had his first important created role. The roles for the three principal ladies—Alicia (Markova), Ursula (Moreton), Beatrice (Appleyard)—were named after the dancers who created them. Photos: Debenham

DAGO: Frederick Ashton in the Tango *from his own* Façade. *First created for the Camago Society, later given by the Ballet Club, it went into the Vic-Wells repertoire in* 1935.

FACADE: *A later production of the ballet with Helpmann as The Squire and Mary Honer as a Maiden. Richard Ellis and John Hart in the straw-hatted* Popular Song. *Julia Farron, Michael Somes in the* Yodelling Song *(right). Fonteyn and Ashton in the* Tango *(centre). Photo: Debenham*

Transatlantic View

CHOREOGRAPHY IN AMERICA: I

by David Vaughan

A few years ago David Vaughan, a young British dancer and choreographer, went to work in America. He saw and studied with many of the leading companies in that continent as well as getting to know most of the personalities concerned with both classical and modern dance. Temporarily back in England, he considers the state of choreography in the United States. Here are his impressions:

THE dominant figure in American ballet is, of course, George Balanchine. One sometimes feels that there are in fact two Balanchines: one is the choreographer of the unparalleled series of contemporary classic masterpieces—*Apollo*, *Serenade*, *Concerto Barocco*, *Four Temperaments*, and the rest—the other a hack who turns out potboilers that last a few seasons at most. These come in several styles: tired reworkings of pieces by the other Balanchine (such as *Caracole* and *Roma*, last year's new Bizet ballet); vapid *divertissements* (the *Arlequinade pas de deux*, and Glinka *Valse-Fantaisie* and *The Nutcracker*, which is two acts of this kind of thing); and works that are grandiose in scale but empty in essential content (*Metamorphosis*)—even irresponsibly so (*Western Symphony*).

The two Balanchines

Very occasionally the two Balanchines are to be found in one and the same work, as in the two ballets that recently restored a certain rather spurious air of avant-gardism to the company's programmes, *Opus* 34 and *Ivesiana*.

Opus 34 is in two parts, each danced to the same music of Schönberg. The first part is by Balanchine the genius (in fact this and the sparkling Glinka *Pas de Trois* are the first things he has given us since *La Valse*)—a serious attempt to extend the boundaries of classic dancing still further in the direction indicated in *Four Temperaments* and *Orpheus*; the second part is by Balanchine the cynic, it is what Satie might have called a "grimace" at the audience. It is worth remarking that the first part far more successfully generates an atmosphere of horror (which is what the music is "about") than does the second, which deals in too literal images. At least one section of *Ivesiana* too seems like a rather uncomfortable joke on the audience, but it is for the most part a work fascinating in its complexity and density of texture.

It may seem that I am being rather strict with Balanchine: that he should be permitted to make mistakes like every other choreographer. To this I would reply that Balanchine has, unfortunately perhaps for himself, set himself a very high standard, that he has a very clear idea of the relative value of the ballets he makes (which is just as well, since there are plenty of people who would tell him that everything he does is a masterpiece), finally that so many of his bad works seem to be the product of a cynical attitude.

Novelties of varying quality

He relies upon his competence to turn out several "novelties" each season, no doubt in the full realisation that most of them will die at birth; one may feel that this is to deny his responsibility as a genius not to waste his gifts, for no talent is so great that it may not be impaired by abuse, and economic necessity is really not a good enough excuse.

It may be recalled that the policy, and indeed the practice, of Ballet Society, the predecessor of the New York City Ballet, was to build up a repertory of masterpieces by Balanchine and ballets by other choreographers—even new choreographers. This policy has changed somewhat in character over the last few years; in fact no policy is really discernible at the moment. The brave days of Mr. Kirstein's inflammatory pamphlet, *Blast at Ballet*, are no more: the company has followed the classic path of the political party that is radical in opposition, reactionary when it comes into power. The repertory now consists by and large of masterpieces by Balanchine and bad ballets by Balanchine and others, but it is hard to say if anybody plans it this way. Even some of Balanchine's masterpieces have been elbowed out of the repertoire for various, often insufficient, reasons: *Divertimento* which he has apparently lost interest in, *Apollon Musagete* for lack of a suitable Apollo (but Tallchief, LeClercq and Adams were a marvellous trio of muses), and *Baiser de la Fée* which, though one of his most compelling works, is bad box-office.

Slavish disciples

In a recent article by Lincoln Kirstein ("The Position of Balanchine," in *Perspectives* 12) one of the more penetrable observations is that Balanchine "has made the craft and career of choreography easier for young dancers and choreographers who are following him."

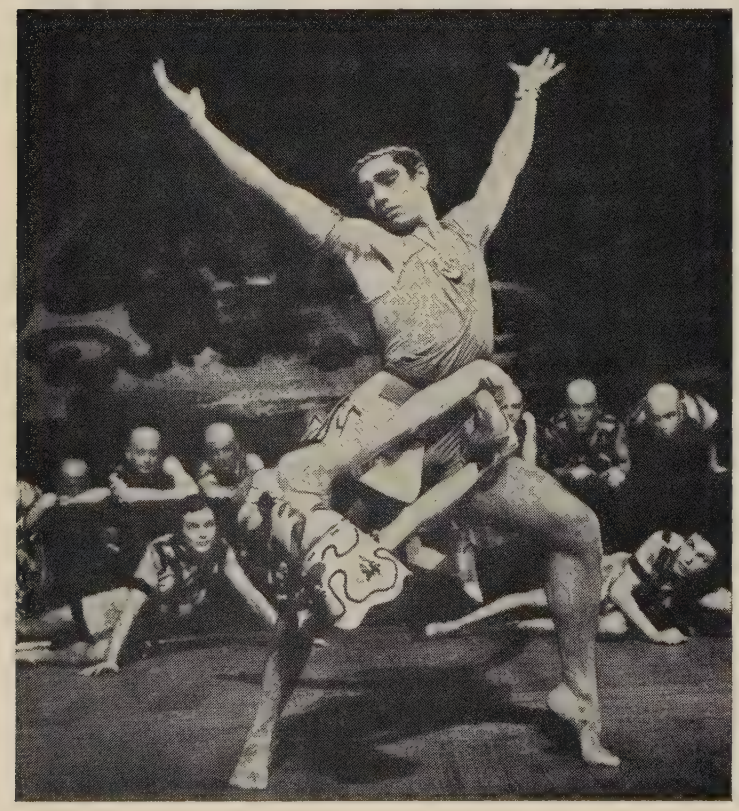
My own experience leads me to doubt that the *career* is easy to follow, either in the United States or in this country; as for the *craft*, it is clear that in America many choreographers are content to "follow" him so slavishly that their works are indistinguishable from third-rate Balanchine.

This is certainly an easy way out, but one would prefer it if they made it more difficult for themselves and tried to find their own style. For instance, William Dollar has made several concerto-ballets that are boringly jejeune and derivative; yet his version of Debussy's *Jeux*, in which he set himself the problem of finding a style that would evoke the style suggested in the photographs of Nijinsky's ballet, was inventive and beautiful.

This problem of finding a style, which every choreographer has to solve, is, it seems to me, shirked by the choreographers of what one might call the *école Balanchine*. To be *influenced* by him is practically inevitable and on the whole salutary; but it is not enough to take over his style wholesale and use it to make the kind of ballet that he was rebelling against. Yet this is what Dollar has done in his Chopin Concerto and in *The Five Gifts* (which in *content* hark back to Massine's "symphonic" ballets), and Lew Christensen in *Con Amore* (which claims to be a Victorian pastiche). The recent, somewhat abortive, attempt at a workshop within the company did not indicate that any of the budding choreographers involved had faced the problem.

The path of Robbins

Jerome Robbins is clearly a choreographer who merits more serious consideration than the school of Balanchine imitators, though he has of course also come under the influence—indeed *Fanfare* is in part another carbon-copy of a Balanchine ballet. I believe that he has not in fact assimilated the influence too successfully; once again it is a question of a style that is inimical to the content—many of the themes Robbins chooses to use seem to require a contemporary idiom rather than a mere distortion of classic idiom. Robbins' ballets, I find, are nowadays usually admirable in construction but repellent in their statements.



PRODIGAL SON: *Yvonne Mounsey as the Siren with Francisco Moncion in the title role in the revival of a ballet which Balanchine first created for Diaghilev in* 1929.

To-day, as given by New York City Ballet, this work is as compelling as it was when first created. It belongs to the group of Balanchine works which David Vaughan calls "the unparalleled series of contemporary classic masterpieces."

Photo: Roger Wood

BAISER DE LA FE : *Tanaquil LeClercq and Nicholas Magallanes with the New York City Ballet in a scene from Balanchine's ballet to Stravinsky's music, modelled on Tchaikovsky.*

PAS DE DEUX from the same ballet with Magallanes and LeClercq. Photos: Fred Fehl

But I prefer the Robbins of *Fancy Free*, *Interplay*, even *Pied Piper*, to the neurotic misanthrope (or womanthrope) of *The Cage*, and for this reason I am glad that he is now spending most of his time working for Broadway, where he is bound to exploit the light and humorous side of his talent, as in the marvellous dances for *Peter Pan*.

It is unfortunate, I think, that there is no school of choreographers who follow Tudor, but this is no doubt inevitable in view of the limited volume, and, it must be said, inferior quality of his recent output in America. Both his ballets for the New York City Ballet were disastrous; however, his new ballet to the *Gaîté Parisienne* music, *Offenbach in the Underworld*, for the Canadian National Ballet, is quite excellent (in spite of the title): a variation on the admittedly hackneyed theme of the café-ballet, in an unmistakably Tudor vein, with much telling social and psychological comment (and incidentally the best Can-Can ever). Now that Tudor is working with Ballet Theatre again, it is to be hoped that he will come out of his eclipse.

The rising generation

Among the younger generation of American choreographers, the most well known is Robert Joffrey. English audiences have had an opportunity of judging his work; it is impossible for me not to share their on the whole unfavourable opinion. Joffrey has many qualities that all of us can envy: his ballets have always a high surface polish, are beautifully rehearsed, sumptuously mounted, well danced. However, I am bound to say that I can find nothing beneath the surface of ballets like his *Pierrot Lunaire* and *Le Bal Masqué* (Poulenc), which are modishly "decadent" in a kind of Petit-ish way; and there is nothing in his handling of the John Field music used in *Le Pas des Déesses* to suggest that he is justified in attempting scores as complex as the Schönberg and the Falla Harpsichord Concerto. Joffrey is a clever, eclectic and fashionable choreographer; like so many others, he needs to find a style.

My own feeling is that, while choreographers will always (I hope) wish to make ballets in the traditional classic idiom, the only possible way in which ballet can now be *extended* is in the direction of "modern" dance; indeed, some kind of *rapprochement* between these two sometimes very antagonistic schools would seem to be necessary for the healthy development of both. There are, I am glad to say, several young choreographers whose work seems to defy placing in either category, about whom I shall write next month.

NEXT MONTH: David Vaughan will write about the Modern Dance choreographers of America.

COVER STORIES

THIS month's front cover, by Serge Lido, is of Renée Jeanmaire and Roland Petit in *Carmen*. In this work Jeanmaire returns to ballet and to England after an absence of several years, during which she has made a number of films as well as marrying Roland Petit and becoming a mother.

RENÉE JEANMAIRE was born in Paris and was educated at the school of the Paris Opéra. Entering the Opéra ballet in 1939, her first outstanding role was the Top in *Jeux d'Enfants*. She was a soloist of Nouveau Ballet de Monte Carlo after the war and with this company she first appeared in England at the Cambridge Theatre. Later she was a ballerina of the Original Ballet Russe but it was in Roland Petit's Ballets de Paris that she first became an international star. Her performance in *Carmen* was acclaimed everywhere and in spite of her considerable success in *La Croqueuse de Diamants* and other works, it is for her Carmen that she will always be remembered.

Leaving the ballet for a time, she appeared in a number of films, notably *Hans Christian Andersen* and *Anything Goes*. She has just completed a new film in Paris—*Folies Bergère*.

ROLAND PETIT, like his wife Jeanmaire, was born in Paris and studied at the school of the Opéra, entering the company in 1939. After the war, with Boris Kochno, he formed a group which later developed into Les Ballets des Champs-Elysées. He was principal dancer, choreographer and ballet master of the company. His creations amounted to the most important post-war French choreography, *Les Forains*, *Les Amours de Jupiter and Le Jeune Homme et la Mort*, still being masterpieces of their kind. In 1948, Petit left the company and formed Les Ballets de Paris. He created *Les Demoiselles de la Nuit* for Fonteyn, *Carmen* and *La Croqueuse de Diamants* for Jeanmaire, *Le Loup* for Verdy. He has also done the choreography for a number of films.

MR. AND MRS. PETIT: A recent picture of Jeanmaire and Petit talking to film star Eddie Constantine during the shooting of the film Folies-Bergère. *Photo: Lido*

THE LOVE TEST: As she dances with Frantz, Swanilda holds the ear of corn which tells her whether he is still true to her. A moment in the first act of the new Theatre Ballet production of Coppelia. *Photo: Denis de Marney*

COPPELIA

New production first given at the Odeon Theatre, Southend-on-Sea, on January 30 1956, by the Sadler's Wells Theatre Ballet. Choreography, Lev Ivanov and Enrico Cecchetti, reproduced and amended by Nicholas Sergveeff. Music, Léo Delibes. Scenery and costumes, Robert Medley. General production supervised by Ninette de Valois.

BENOIS once described *Coppelia* as "the most delightful of ballets," an opinion which appears to be enthusiastically maintained by the Sadler's Wells organisation, who have just presented another full-scale production of this ballet, their third within the past five years.

This present version for the Theatre Ballet has been revised by Dame Ninette de Valois, and follows closely her production of the ballet currently given at Covent Garden, although certain of the dances have been reduced in numbers, and the *corps de ballet*, unlike their Covent Garden cousins, are involved in a series of costume changes during the last act that must make the wings almost as entertaining a spectacle as the stage itself.

Coppelia was originally created at the old Paris Opéra on May 25, 1870. It was an ill-fated production, nearly three years in preparation, and within a few months of its first performance not only its choreographer, the gifted Saint-Léon, but also little Bozzachi, the first Swanilda, and the original Dr. Coppelius, were all dead. However, as a ballet it was an unqualified success, and one wonders how much, if at all, the Sadler's Wells production resembles Saint-Léon's original.

The current version is based on that produced for the company by Nicholas Sergueeff, from his Stepanov-recorded dance score of the ballet as given during his years as *rgéisseur* at the Maryinsky Theatre. The Sadler's Wells choreography is accordingly attributed to Ivanov and Cecchetti, and would presumably be a semi-authentic reproduction of the revival of *Coppelia* prepared by Cecchetti in 1894. However Cecchetti's record as a creative artist is poor, and it seems probable that his *Coppelia* (invariably described as a "revival") was at least partly a re-working of Petipa's version, first given in Russia on December 25, 1884, although, of course, Cecchetti was not a member of the Imperial Ballet at that time.

Once back to Petipa the links with Saint-Léon are firmer still, as most authorities seem agreed that Petipa's version owed a great deal to the Paris original. It is not certain that Petipa ever saw the Paris version, and in any case the changes he made must have been extensive (Frantz, for example, was a travesty role in Paris, as it is still to the present day). but underneath the revisions by Petipa, by Cecchetti, by Ivanov, Sergueeff and by de Valois, is it too fanciful to hope that there lies a small scrap of the forgotten St. Leon?

DOLLS IN MOTION: Swanilda and her friends set the clockwork dolls of Dr. Coppelius into motion at the beginning of Act 2. *Photo: Denis de Marney*

The contemporary de Valois production is doubtless influenced by Harald Lander's Copenhagen version (which also has an interesting ancestry), but attempts to combine the peasant atmosphere of the Danish production with the classical choreography inherited from Sergueeff. The result of this English compromise is generally satisfactory, but could still be improved.

Chiefly the ballet needs a place for its action more closely specific than the musical-comedy Ruritania it now inhabits. This is not solely a question for the designer, and the whole production would gain from an even more realistic background. Partly the problem is one of ballet-economics, as the Sadler's Wells organisation needs both more dancers and older dancers. The one really "old" dancer in the Theatre Ballet cast (if Mr. Addison will forgive me) shone out like a naughty deed in a too depressingly good world.

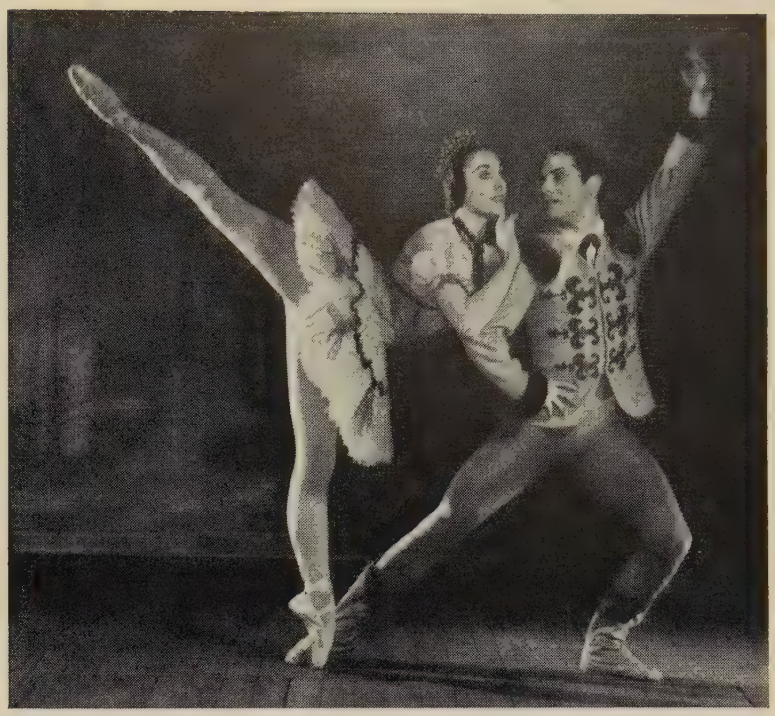
Two points of detail might also be improved. The first-act curtain, with Frantz on his ladder, is weak in that it requires the audience to realise that in stage-time the second act has started some minutes *before* the first act ends. It is surely far more convincing and effective to finish the first act, as the Danes do, with Coppelius thwarting Frantz's first attempt at illegal entry, and leaving the details of their second act entrances to the audience's imagination.

The *divertissement* in the last act will always be difficult to merge into the ballet. The repetition of the first set helps a lot here, and de Valois has also attempted to give the *divertissement* the coherence planned for it by the ballet's librettists. Originally it apparently celebrated the peasants' day, and the producer does make some effort to indicate this, yet the idea of a village "masque" is not really apparent.

DANCING

HAVING missed the first performance, the two casts I saw in the production included Sara Neil and Doreen Tempest as Swanilda,

MICHAEL BOULTON AND SARA NEIL in the last-act pas de deux *from the Theatre Ballet's new* Coppelia. *Photos: Denis de Marney*



DOREEN TEMPEST AND MIRO ZOLAN in the same pas de deux. *London will have an opportunity of seeing these greatly improved four dancers during the season at Sadler's Wells Theatre at the end of May.*

Michael Boulton and Donald Britton as Frantz, and Walter Trevor and Miro Zolan as Dr. Coppelius.

Sara Neil is a vastly improved dancer, and proved surprisingly good as Swanilda. The angular mannerisms she once possessed have disappeared. Neil was at her best in the last act. Doreen Tempest, on the other hand, was rather more satisfactory in the first two acts. She has a highly individual style with generous, sweeping movements, and a crisp attack. Both girls could give a little more care to the role's characterisation, and with experience obviously will.

Boulton and Britton, who are developing into extraordinary technicians, danced excellently as Frantz. In the mime passages Britton was far more at ease than his rival. They are strong partners, but Britton unfortunately seems a shade too short for Tempest.

Walter Trevor played Dr. Coppelius as a whimsical grotesque. An intelligent portrayal, at the moment it lacks the weight that an older dancer can bring naturally to the role.

It also suffered in the comparison with Zolan's brilliant interpretation, which was quite possibly the best I have ever seen. Outrageously funny, Zolan made Coppelius an inspired figure of high farce. I was glad to see that neither dancer laid much stress upon the sinister or Hoffmanesque side of Coppelius, and made him (as apparently did the original Dr. Coppelius, Dauty) the buffoon clearly indicated by Delibes's score and the whole spirit of the ballet.

The company has progressed since I saw them a few months ago, and the character dancing was commendably lively. Among the minor roles, Susan Alexander and Brenda Bolton as Aurora, Margaret Hill as Prayer (a trifle non-conformist but sincere), and Errol Addison as the paternal Burgomaster, were all outstanding.

Clive Barnes

DECOR

LIKE those funny nursery barometers in which a prim lady or gentleman emerges for fine or foul weather, the Theatre Ballet *Coppelias* know not the meaning of "set fair." In the past, Delibes's ballet has been swamped in toytown sunshine, now the reverse has happened. A mackintosh would seem to be the most suitable garment for any alfresco junketings in Robert Medley's granite Central-European village, set in angry grey mountains against a turbulent sky. Frankly, mackintoshes would have been preferable if they did anything to hide the distressing sartorial taste of some of Swanilda's friends.

There is one colour which I do not like to see much of on the stage—fondante mauve. When this is decorated with magenta ribbons and a bow of emerald green, I would rather study the audience than anything that might be happening on the stage. One cannot expect much of Swanilda's friends, though, if she herself is dressed in dirty-looking Devonshire cream net with a purple apron. Then Frantz had a purple rigout and a short, full jacket which, if he were a woman, would have caused talk; the jolly village boys were bowler-hatted and the jolly village girls wore dark red satin skirts and green stockings. Altogether a combination of colours which I find hard to realise can have really been what an experienced designer intended.

The actual shape of the opening setting was good and if I do not care for a rather impressionistic treatment of what I consider to be a realistic Romantic character ballet, then the fault may be with me. The town hall, or what appears to be a civic building of some kind, is opposite a very plausible residence for Dr. Coppelius. In the middle stands a little house for Swanilda (why do all the Wells *Coppelias* put Swanilda in a house which strongly resembles a public convenience?) which also serves as a village bell-tower. The remainder of the village looked deserted.

The second act, inside Coppelius's workshop, looks a most unlikely place—the Coppelia doll is seated in a toy theatre. What is more she has been given a long dress which hampers poor Swanilda who has to wear it later.

The final act is the same as the first only decked out with a few hurricane lamps, wisely perhaps, if the threatened storm of the first act has not yet broken. The costumes in this act have little unity of design though some of them, individually, are quite pleasant.

On the whole it was most disappointing. The Osbert Lancaster designs for the recent Covent Garden production were such an improvement on any previous ones for Sadler's Wells *Coppelias*, that I had even further hopes for this—but no, back we were where we started almost 25 years ago.

Peter Williams

DANCE OF WORK: The spindle and scythe section in the divertissement from the final act of the new Theatre Ballet Coppelia. *Photo: Denis de Marney*

ALLEGRO BRILLANTE: *Marie Tallchief and Nicholas Magallanes (centre) with the* corps de ballet *in George Balanchine's most recent work for the New York City Ballet. It is another ballet to the music of Tchaikovsky, who has, in the past, served Balanchine well as a composer. As is usual in contemporary Balanchine ballets, there is no scenery, the admirable lighting of Jean Rosenthal acting as an effective substitute.* *Photo: Radford Bascome*

ALLEGRO BRILLANTE

First given by New York City Ballet at New York City Centre on March 1, 1956. Choreography by George Balanchine. Music by Tchaikovsky. Lighting by Jean Rosenthal. Solo pianist Nicholas Kopeikine.

Cast

MARIA TALLCHIEF NICHOLAS MAGALLANES
CAROLYN GEORGE, BARBARA FALLIS, BARBARA MILBERG, BARBARA WALCZAK, ARTHUR MITCHELL, RICHARD RAPP, JONATHAN WATTS, ROLAND VAZQUEZ

THE BACKGROUND

IN May, 1892, Tchaikovsky started work on sketches for a composition intended to be his Sixth Symphony, but which instead served as his Opus 75, a single, opening movement of his Third Piano Concerto. He seems to have composed it while working on the symphony. It was left unfinished on his desk in November 1895, and an *andante* and *finale* were completed and orchestrated by Tchaikovsky's friend, Sergei Tanaeyv. The score was dedicated to the French pianist, Louis Diemer.

George Balanchine has already composed a number of works to various Tchaikovsky scores, notably *Serenade* (1934), *Ballet Imperial* (1941), *Theme and Variations* (1947) and *The Nutcracker* (1952). He describes this latest work to Tchaikovsky music as "a concentrated essay in the extended classic vocabulary, in which a maximum amount of choreographic development, contained in a rather restricted area of time and space, accompanies the full resources of the orchestra."

CHOREOGRAPHY

This new abstract ballet, designed to replace the revival of Jerome Robbins' Variations from *The Guests*, was the first of the three new works to be presented during the eighteenth New York Season of the New York City Ballet. The single finished movement of Tchaikovsky's third Piano Concerto has not provided a particularly evocative base for Balanchine's choreography.

Nevertheless, he has designed this new ballet with authority and skill and there are passages of great virtuosity, These latter are danced with great spirit and brilliance by Maria Tallchief, partnered by Nicholas Magallanes. In addition there is an ensemble of eight dancers who perform this essay in the extended classic vocabulary skilfully. Throughout this ballet there are many beautiful phrases of movement, and on the whole they are danced gloriously, making this an exciting, though not a moving, ballet to watch.

Arthur Todd

THE CONCERT

First given by New York City Ballet at New York City Centre on March 6, 1956. Choreography by Jerome Robbins. Music by Frédéric Chopin. Costumes by Irene Sharaff. Decor and Lighting by Jean Rosenthal. Solo pianist, Nicholas Kopeikine.

Cast

TANAQUIL LECLERCQ, TODD BOLENDER, YVONNE MOUNSEY, ROBERT BARNETT, WILMA CURLEY, JOHN MANDIA, SHAUN O'BRIEN, PATRICIA SAVOIA, RICHARD THOMAS
and
Edith Brozak, Ann Crowell, Constance Garfield, Una Kai, Allegra Kent, Joan Van Orden, Francia Russel, Gene Gavin, Walter Georgov, Arthur Michell, Richard Rapp, Richard Thomas, Roland Vazquez, Jonathan Watts.

THE ARGUMENT

ONE of the pleasures of attending a concert is the freedom to identify one's personal emotions with those expressed in the music. Quite often, unconsciously, mental pictures and images form: the patterns and paths of these reveries are influenced by the pure music itself or its programme notes, or by the personal dreams, problems and fancies of the listener.

Chopin's music in particular has been subjected to fanciful 'programme' names such as the *Butterfly* Etude, the *Minute* Waltz, the *Raindrop* Prelude.

CHOREOGRAPHY

Set to 12 short pieces by Chopin and programmed as *A Charade In One Act*, this ballet is a mad and often hilariously amusing satire. Using a pianist on the stage throughout the proceedings, this starts with the promise of being one of the funniest ballets in recent times since there is a wonderful spoof on concert audiences and an even more ingenious burlesque of an ensemble fluffing turns and moving in wrong directions. There is also a wonderful kind of processional for the ensemble with the opening and closing of umbrellas making an exciting stage picture.

At the premiere there were also some slapstick sequences and a series of black-out skits, the latter performed to the *Les Sylphides* music, that seemed over-extended and repetitious. Later, however, many of these sequences have since been deleted or abbreviated. Even so, though most of what is left is great fun, it all might seem more at home in a Broadway theatre than on a ballet stage. There are amusing rôles for Tanaquil LeClercq, Todd Bolender and Robert Barnett; and all three give delightful performances.

The costumes, designed by Irene Sharaff, consist chiefly of additions of accessories to basic tights but many, especially the butterfly wings and the girls' hats, add considerably to the general amusement.

Arthur Todd

THE CONCERT: *Tanaquil LeClercq and Todd Bolender in Robbins' new work described as "A Charade in One Act." The music is to various pieces by Chopin. Nicholas Kopeikine is seen at the piano on the left. This ballet is reviewed on the opposite page. Photo: Radford Bascome*

THE STILL POINT

First given by New York City Ballet at New York City Centre on March 13, 1956. Choreography by Todd Bolender. Music by Claude Debussy, transcribed by Frank Black. Lighting by Jean Rosenthal.

Cast

MELISSA HAYDEN, JACQUES D'AMBOISE, IRENE LARSSON, ROY TOBIAS, JILLANA, JOHN MANDIA

THE third, and last, new work of the season is, by all accounts, the best and most distinguished. In addition to being a valuable adjunct to the repertory, it provides Melissa Hayden with one of her most rewarding rôles in several seasons and it has proved a personal triumph for her as well as marking another important forward step for Todd Bolender as a choreographer.

Created originally for the Dance-Drama Company of modern dancers Emily Frankel and Mark Ryder, it is set to the score of Debussy's String Quartet and uses a group of six dancers. Cast in the central rôle is Melissa Hayden as a girl who appears to be lost in loneliness. The core of the work reveals her search for understanding and her finding of fulfilment. Though this may sound like a familiar theme, it has been given fresh urgency and insight, especially in the conception of Hayden's role. It emerges as a sensitive, warm and glowing ballet. It is no longer news that Melissa Hayden has a prodigious technique and that she is one of the most versatile of all American ballet dancers, but in this rôle she floods the stage with a glowing performance that is memorable for its characterisation, emotionalism, physical verve and sensitivity.

As the boy, Jacques d'Amboise gives his most mature performance to date and is both self-effacing and honest. The other four dancers are less clearly delineated but do well, nevertheless, with what has been assigned to them. There is no setting, save Jean Rosenthal's magic lighting, and neither are the costumes anything more than what might be worn at a rehearsal. However, it is a radiant work that should prove a distinguished addition to the present repertory.

Arthur Todd

THE STILL POINT: *Jacques d'Amboise and Melissa Hayden in Todd Bolender's new ballet to an arrangement of Debussy music. Photo: Radford Bascome*

Highlights of N.Y.C.B. New York Season

THE New York City Ballet's eighteenth season, a four-week engagement, was notable for the three new works reviewed above, as well as several distinguished performances of current works in the repetory.

Most interesting of all this season has been the added breadth and range evident, in both the old and new works, in Melissa Hayden's dancing. There has been her lyric sensitivity in *The Still Point*, her dramatic portrayal in *The Cage*, a glittering Firebird, her crisp brilliance in *Pas de Trois* and her tender and evocative rôle in *Serenade*. In addition, she has further distinguished herself in *The Duel*, *Illuminations*, *Four Temperaments* and *Western Symphony*. Hailing these new advances in her art, John Martin devoted an entire Sunday column to Melissa Hayden at the end of the season in which he stated "A more innately gifted, accomplished and completely distinctive ballerina would be very difficult indeed to find."

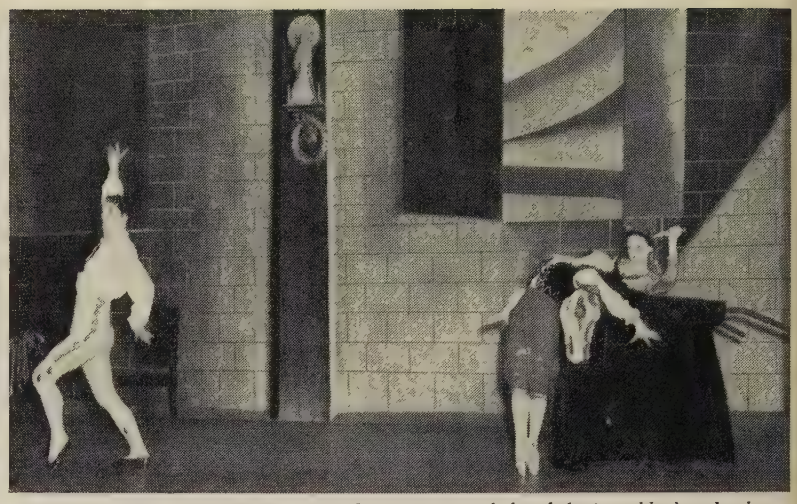
The season also had many other high spots. Notable among these were Francisco Moncion's superlative performance in *The Prodigal Son*, Maria Tallchief's cool elegance in *Pas de Dix*, Todd Bolender and Herbert Bliss in George Balanchine's continually beautiful *Four Temperaments*, Tanaquil LeClercq's original and exciting performance in *The Cage* as well as her crispness and special flair in *Concerto Barocco* and *Bourée Fantasque*. Both lyricism and innate musicality have been much in evidence in everything Diana Adams has been dancing this season and she continues to be a delight to watch whenever she appears.

Added to the roster of soloists this season, and rightfully so, has been Robert Barnett, whose bounce, verve and natural ebullience are winning him an increasing following.

Finally, no account of any New York City Ballet season would be complete without acknowledgement of the distinguished contributions of the musical direction of Leon Barzin and the superb lighting provided by Jean Rosenthal.

THE forthcoming European tour of the company will take it to Italy, Austria, Switzerland, Germany, Denmark, Sweden, Norway and Finland. The tour will last from the spring to late summer and has been mainly financed by the International Exchange Programme. This organisation will pay transportation costs and make it possible for the company to receive the regular New York minimum wage scale instead of the usual drastic salary reductions.

MACABRE VISION: Haunted by apparitions and phantoms of earlier loves, the Matador imagines he sees Consuelita.



DEATH OF CONSUELITA: Her disguise is revealed and she is stabbed to death by a sweetheart of the Matador, Alison Crowther.

CORRIDA

First given at the Empire Theatre, Sydney, on February 17, 1956, by the Borovansky Ballet. Choreography by David Lichine. Produced by Edouard Borovansky. Decor and costumes by William Constable. Music, Scarlatti, arranged and orchestrated by Kurt Herweg.

CAST

Matador	PAUL GRINWIS
Consuelita	KATHLEEN GORHAM
A Lover of the Matador	ALISON CROWTHER
Girl Friends	AUDREY NICHOLLS and ROSEMARY MILDNER
Instructor to the Matador	SERGE BOUSLOFF
His Assistant	LAURENCE BISHOP

Gypsies, Apparitions, Phantoms

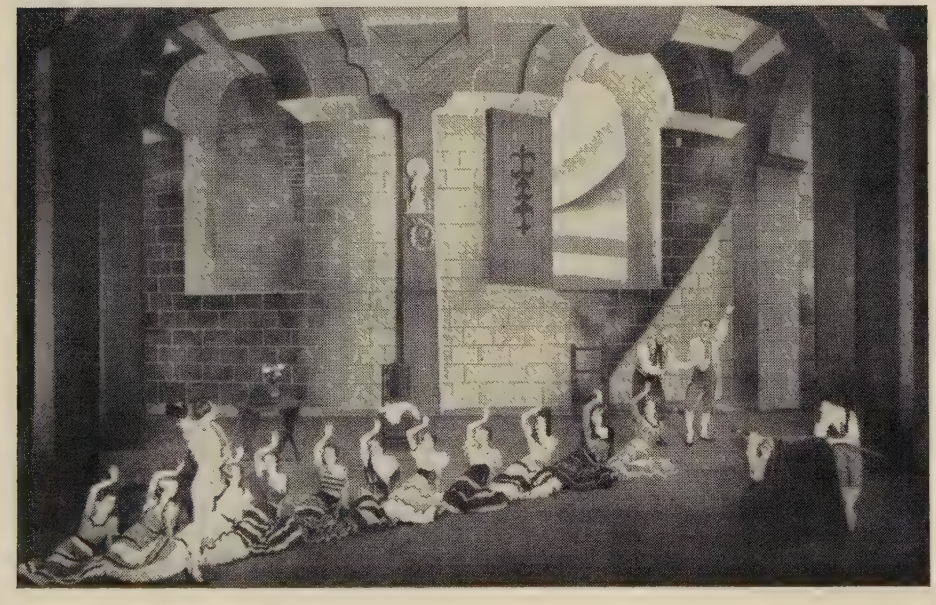
Photographed by Hal Williamson

STORY

BEFORE Lichine returned to America he left detailed instructions covering the choreography, and the production of the ballet itself was by Edouard Borovansky. The book of the ballet, also by Lichine, begins with the life of a Matador whose career has reached its peak. He is acclaimed by enthusiastic audiences for his skill and art in the bull-ring. His greatest admirers are women, from whom he derives inspiration for his hazardous life.

By chance he discovers, and becomes completely fascinated by a young and beautiful girl disguised as a boy attendant. He falls in love with her, but his happiness is short-lived for she is stabbed to death by a rival. The death of his latest and most fascinating love disturbs his mind and he becomes insane. From that moment both his life and his career are practically finished and he lives only in his imagination, haunted by the phantoms of his earlier loves. Though insane, he still sees himself as a great Matador and he enacts a last bull-fight. But in his tortured mind he becomes the embodiment of the bull and destroys himself before the image of the girl who has brought him to his doom.

PREPARING FOR THE COMBAT: Paul Grinwis as the Matador, with Serge Bousloff, Laurence Bishop and Kathleen Gorham disguised as a boy.



CHOREOGRAPHY

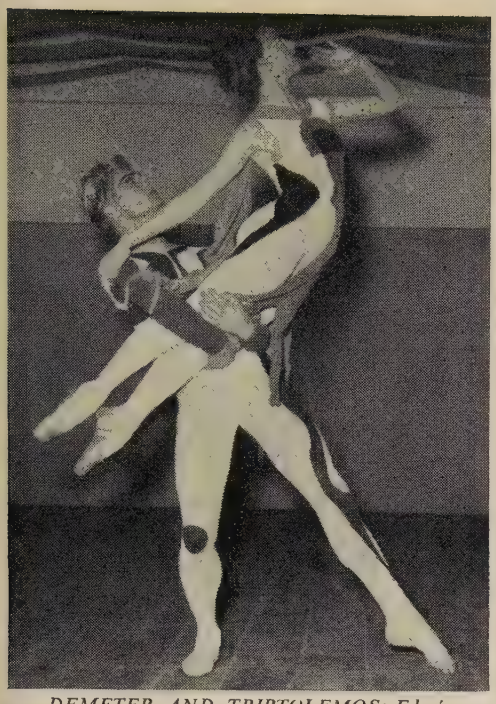
JUDGED by world standards, the comparative lack of suitable temperament on the part of the dancers robbed the presentation of the full Spanish verve it requires in order to be completely successful, though both the principals, Paul Grinwis and Kathleen Gorham, excelled themselves. The choreography is marked by what appeared to me to be a bold adaptation of circus trapeze technique to the requirements of expressive ballet. This showed itself particularly in the handling of the women's bodies by the male dancers. If the reader will recall the type of exercises which are performed by a pair or group of trapeze artists, and then imagine them performed in slow motion, he will have a general idea of the technique involved in some of the more characteristic passages of the ballet. Perfectly performed, this could have been astoundingly effective.

At the same time, it must be admitted that Lichine has depended, perhaps overmuch, upon dramatic mime, especially in the earlier part of the ballet. In the dressing scene there is far too much strutting and posturing on the part of the Matador, and not enough dancing, and this is true to a lesser extent throughout the action. But there can be no doubt that Lichine has contrived a ballet which could find its way into the general repertoire and become a favourite with audiences. It is hoped that Lichine himself will have an early opportunity to see it in production and make some necessary alterations in the light of performance.

It would be interesting to know whether it was Lichine who chose the music of Scarlatti for so Spanish a plot. Was there nothing by da Falla or Granados that would have been suitable?

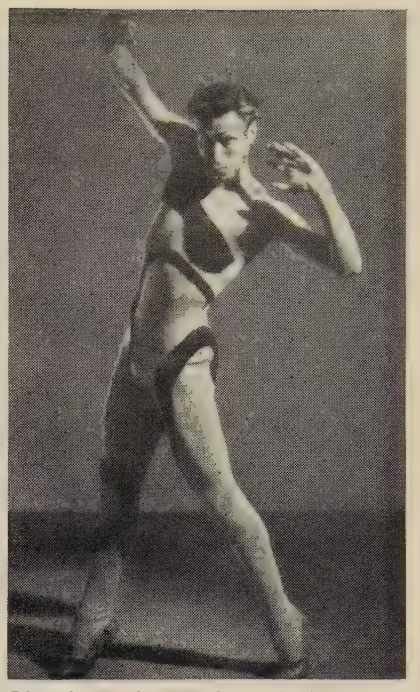
William Constable's stage set was magnificently conceived and executed. It consists of the solid stone masonry of a section of the arena as the back wall of the Matador's dressing room. The costumes were not so happily conceived, though they all passed muster with the exception of those worn by the phantom girl friends, Audrey Nicholls and Rosemary Mildner, which were far too reminiscent of the Folies Bergère.

Donovan Clarke



DEMETER AND TRIPTOLEMOS: Edmée Redouin and Wladimir Ouktomsky in a pas de deux. *Redouin took over from Trailine after the second performance.*

MERCURY: Walter Scherer flies through the air.



PLUTO: Esteban Cerda as the king of the underworld. *Photos: Lillo*

PERSEPHONE

First given at the Teatro Massimo, Palermo, on February 6, 1956. Choreography by Janine Charrat. Music by Igor Stravinsky. Text by André Gide. Designed by Toti Scialoja.

Cast

Persephone EDMONDA ALDINI (actress)
Eumolpo ALESSANDRO ZILIANI (tenor)
Demeter .. .. HELENE TRAILINE
Pluto .. .. ESTEBAN CERDA
Triptolemos WLADIMIR OUKTOMSKY
Mercury .. .. WALTER SCHERER
Angel of Death .. CARLO FARABONI
Corps de ballet and chorus of the Teatro Massimo

Conducted by Tulio Serafin

STORY

ANDRÉ GIDE and Stravinsky have treated the old myth in the form of a melodrama narrated by a priest of the temple of Demeter, joined by the chorus and the voice of Persephone.

Gide has given Persephone a somnambulist quality and an eagerness for knowledge and experience. She therefore goes to the underworld of Pluto, not as a mere pawn but to try and understand the new world, to love it and to become a part of it, as well as surrendering to it some of the happiness she brings from the outer world.

The moment Persephone eats of the fruits of the earth, given her by Mercury, she sees her mother, Demeter, looking for her, her earthly husband Triptolemos, the sun and the flowers.

PRODUCTION

THIS ballet is a landmark in the creative work of Charrat. There is an enormous improvement in her handling of the *corps de ballet* and in a general mastery of theatrical effects. She has acquired a new simplicity and discarded the superfluous movements which are often typical of French choreography.

Charrat seems to have been genuinely inspired by the Stravinsky music and she has created well-defined roles which are, at the same time, original and exciting; the least interesting role being the Angel of Death.

The main problem in the ballet is the plastic part of Persephone. There is, unfortunately, no solution unless the artist is a dancer as well as being an actress. If Charrat was a speaking actress, she herself would have been ideal.

The principal roles were well cast and tribute should be paid to the excellent Italian *corps de ballet* who mastered a style very foreign to them in eight days. Trailine made a strong and dramatic Demeter while Ouktomsky was an expressive and dashing Triptolemos. The role of Pluto had the mixture of strength and sensual beauty which Gide and the choreographer must have intended. The difficult *pas de trois* for Mercury and the Hours of Night and Day was well danced by Scherer Resi and Monet.

Toti Scialoja is a well-known Italian designer and he has the gift of being able to create a strong atmosphere with the utmost simplicity. Here he has managed to create a world that is not real, but so powerful is his sense of theatre that his decor acquires a quality that seems more "real" than anything known to us from everyday experience. Using chiefly black and white for the main scene, he has managed to include the chorus as a part of his decor. Colour is introduced into two cut panels for the different scenes: green and orange lines over white for the opening scene, red designs over black for the second, and black over bright yellow for the third.

The costumes, mainly all-over tights, help the flow of the movement and they created a wonderful effect against the black decor. It was refreshing indeed to find a designer who could create such atmosphere without masses of scenery and fussy costumes. **A.G.T.**

SPRING: Trailine and Ouktomsky welcome the spring in the final movement. The singing chorus are seen grouped on the left. *Photo: Benedetto Greco*

curtain up!

ARCH OF SHOES: Yvette Chauviré and Michel Renault, of the Paris Opéra, help to form an archway for Jean-Bernard Lemoine and Liliane Garry after their wedding at St. Pierre de Montmartre on March 24. Garry is a member of the Opéra Ballet. Lemoine was also formerly at the Opéra, since when he has danced mainly with Charrat's company. Photo: Lido

Return to the source

WHEN Alicia Markova appears as guest artist with Ballet Rambert later this year, she will be resuming an old connection with the company. She was, in fact, a regular member of Marie Rambert's Ballet Club performances in the early days, when she created rôles in many of Frederick Ashton's first works, as well as dancing in classics. After the war she and Dolin gave a week of special performances at Harringay Arena supported by Ballet Rambert.

It will, however, be an historic occasion when Markova appears for the first time in Madame Rambert's famous production of *Giselle*. It is only to be hoped that Londoners, as well as the Welsh and Italians, will be given the opportunity of seeing this.

A trusting audience

EVERY seat for the two special performances to mark the Silver Jubilee of the Sadler's Wells Ballet was sold long before the programme or the casts were announced. Such a trusting attitude on the part of the audience indicates the position the Wells has won in the past 25 years. Everyone loves a surprise—but how many people are willing to pay good money for it?

WELCOME TO THEATRE BALLET: Anne Heaton chatting with John Field at a party given by the Nottingham Ballet Club on March 26. Field is now director of the Sadler's Wells Theatre Ballet, of which Heaton is a principal ballerina.
Photo: Arnold-Allan

The ubiquitous Dame

"THE Directors of the Royal Opera House have given Miss de Valois permission to visit the United States and Canada" was the rather strange wording of the Press hand-out telling us of Dame Ninette's proposed lecture tour in the autumn.

Sol Hurok has announced that Dame Ninette will undertake a 10-week lecture tour starting in October. The subjects of her lectures are to be: *The Sadler's Wells Ballet—its Foundation and Development* and *Ballet and the Contemporary Scene*. With typical selflessness, Dame Ninette will be giving all the proceeds to the Sadler's Wells School.

The tour will, however, clash with either the visit of the Bolshoi Theatre Ballet to London or the visit of the Sadler's Wells Ballet to Moscow. And as Dame Ninette will obviously not wish to miss either occasion, we foresee more than two transatlantic flights for her this year.

Ballet helps opera

THE very successful performances at the Royal Festival Hall of the *Romeo and Juliet* film, with Ulanova and the company from the Bolshoi, were given in aid of the Opera School. This institution, founded by Sadler's Wells veteran Joan Cross, is doing invaluable service to English opera. The event provides yet another example of the successful inter-relationship of the two main branches of the lyric theatre. Now, perhaps, can we expect some opera films to be shown in aid of the many deserving ballet institutions?

Pirouettes and Peracles

PIROUETTES and arithmetic, point-work and Shakespeare, *grands jetés* and geography, will all form part of the curriculum of the new Marie Rambert School.

In response to many requests from parents who have found it extremely difficult to combine their children's ballet training with general education, the Directors of the Rambert Studios have embarked on an ambitious plan. Pupils will be delighted to learn that the major ballet class will start the day's work, and parents will be pleased to know that classes will be small and up to the standard of the General Certificate of Education, with further qualifications beyond that if required.

The London County Council has granted the premises, which are only one minute's walk from the famous Mercury Studios, a special licence for their use as a school. At the moment the school is being equipped, and is open to the inspection of interested parents.

With so many ballets taken from literary sources in the Ballet Rambert's repertoire, we feel sure that Madame Rambert will see that classical studies are not neglected when the list of classes is being prepared.

Wells traffic in reverse

AT one time the traffic from the Sadler's Wells Theatre Ballet to the Wells at Covent Garden was only one way. Now the reverse is the case. First of all John Field left the Covent Garden company to become director of the "don't-call-me-junior" company. Then Anne Heaton left to become the Theatre Ballet's ballerina. Now they have been joined by the popular character dancer, Henry Legerton, as ballet master.

Legerton, an Australian, shared the rôle of Petrouchka with Massine in the stage version of *A Bullet in the Ballet* before joining the Wells. With the main company his rôles have included a very fine Rake, the Clockmaker in *Clock Symphony* and the irrepressible Assistant in *La Boutique Fantasque*.

His vigorous personality will be sadly missed by both the company and the audience at Covent Garden, but it is good to know that his experience will be put to good use in the future as ballet master to the young company.

Notations under one roof

THERE has been so much talk and correspondence about the varying merits of the two main systems of dance notation in England —*Labanotation* and the *Benesh System of Movement Notation*—that it is good to learn that both systems have come together more or less under one roof.

A new society—The British Dance Notation Society—has recently been formed on a non-profit making basis with the object of bringing together all dance notators, no matter what system they use. The idea is to inform the public about the subject.

On March 25, Ann Hutchinson, of the New York Dance Notation Bureau, put forward the case for Labanotation in a talk on *How to Notate a Ballet*. On April 29, the Beneshes spoke about their system. Both lectures were given at the English Speaking Union. Later in the year other authorities will talk on the Margaret Morris and Stepanov systems. This seems the ideal solution of a problem which has caused many a heated argument during the past few months. Readers who wish to know more about this society can get information from the British Dance Notation Society, 109 Belgrave Road, London, S.W.1.

More interval than ballet

WHAT on earth has happened to the intervals at Covent Garden this season? Convinced that they were growing longer, I tried the experiment one evening of timing them. By nine o'clock we had enjoyed just 42 minutes of ballet and no less than 48 minutes of interval. In the past I have always been able to tell, almost to the second, just when an interval will end by the distance my cigarette had burned down; this season I could easily have smoked two cigarettes in the interval.

I hope it is merely a coincidence that the

dancers now have a fine new canteen under the stage.

True pioneers

PEOPLE talk about pioneering ballet even when the pioneering has more or less taken place to the sound of Bow Bells. But Algeranoff and his wife, Claudie Algeranova, have been pioneering in the true sense of the word, for they have taken ballet recitals into the backwoods of Australia.

Having been lent by the Australian Children's Theatre to the Arts Council of New South Wales for six months, they are taking ballet to small towns and villages which normally have no chance of seeing any. No other dancers in Australia are, at the moment, touring outside the State capitals, although the Elizabethan Trust intends to finance some tours later.

New leaf unturned

ONE newspaper, more concerned with social chit-chat than the arts, has turned over a new leaf. In the past, every *corps de ballet* girl mentioned in its gossip columns was glorified by the title of "ballerina". Someone must have told the editor that this is not correct usage and a solemn edict of reform was, we imagine, circulated among the staff. Unfortunately the first example of this was not a particularly apt one—a reference to "Dame Margot Fonteyn, the ballet dancer."

Addition to notators

TRY as one may, one just cannot keep Dance Notation out of the news these days. Joan and Rudolf Benesh, who last year announced the birth of their new system of Movement Notation, have this year announced the birth of their first son, Anthony, who was born in a nursing home on February 24. Despite this addition to her family, work on the Benesh system of Ballet Notation is so pressing that Mrs. Benesh found herself having to continue working from her bed in the nursing home.

Theatre Ballet proves itself

DANCERS of the moment at Covent Garden are mainly from the Theatre Ballet. We have already mentioned David Blair, whose recent rapid rise to eminence has been remarkable. Maryon Lane's popularity is very marked; the rôle she created in Macmillan's *Noctambules* brought her high praise, as have the other rôles she has taken over. Now it is Annette Page, whose joyful performances of several solo rôles in *Cinderella*, *The Sleeping Beauty*, *Le Lac des Cygnes* and other ballets has come as a refreshing surprise.

All these artists have again proved the value of the Theatre Ballet as a developing ground for artists.

Dancer You Will Know

GARY BURNE

BORN in Bulawayo, Southern Rhodesia. First studied in Rhodesia with Elaine Archibald and came to England at the end of 1951, *where he took Advanced R.A.D. under Ruth French. After four months at the Sadler's Wells School, in the autumn of* 1952 *he joined the company at Covent Garden. At the beginning of* 1956 *he was appointed a listed soloist.*

Creations: Pas de Six *in* Variations on a Theme of Purcell; Pas de Cinq *in* Noctambules. *Solo Roles: Cavalier, Prince and Wolf in* Sleeping Beauty; Pas de Six *in* Swan Lake; *Prince's Friend in* Cinderella; *Fire Attendant in* Homage to the Queen; *Cavalier in* Scènes de Ballet; *Brown Boy in* Les Patineurs; *Black Knight in* Checkmate; *Lover in* The Shadow.

BY virtue of its function, a *corps de ballet* is bound to be for the most part anonymous. Yet Gary Burne was never really that; he stood out from the beginning, and not always advantageously. His obvious eagerness and enthusiasm at times seemed questionable assets, particularly when his technical command was still insecure. He was never a dancer to make his mistakes unobtrusively.

His principal natural quality was, and for that matter still is, a truly remarkable jump. Recently, however, he has improved his classical technique, and his exuberance is now more or less disciplined, although fortunately not curbed. He still tends to land heavily, and his dancing is not always as precise as it might be, but he has a colourful personality that might show up well in solo roles. He is also a very strong partner—one of the lifts that has been introduced this season into *Scènes de Ballet* would be worthy of the Russians.

Photo: Maurice Seymour

Happy returns

ROBERT HELPMANN returns to the Sadler's Wells Ballet for its 25th birthday on May 5. Having retired from the dance to devote his life to acting and production several years ago, he will again dance the Rake in *The Rake's Progress* and revive his Peruvian in Ashton's *Façade*. Fonteyn and Ashton will also appear in their old roles in *Façade*.

The new creation for the occasion will be *Birthday Piece*, a divertissement by Frederick Ashton using Glazounov music and with costumes by André Lavasseur, who also designed the costumes for Ashton's *La Péri*.

It's a wise Prince . . .

THE ballet: *Le Lac des Cygnes*. The moment: just before the *adagio* in the second act when Siegfried searches up and down the ranks of swans for Odette. In a piercing voice, a lady a few seats away from us remarked: "Just like a man! He doesn't even know that his girl friend is the one in the short skirt." There is obviously a moral to be drawn from this, if only we could see it.

CAPEZIO AWARD: Genevieve Oswald, curator of the Dance Archives of the New York Library, receiving the fifth annual award for her outstanding contribution to dance. Carl Van Vechten made the presentation during a luncheon at the Hotel St. Regis. In the background is John Martin, ballet critic of the New York Times.

Photo: Radford Bascome

happy birthday to...

		May
Derek Mendel	Dancing in Italy	23
Tatiana Riabouchinska		23
Christian Foye	Opera, Nice	
Ann Horn	Ballet Rambert	24
Cecil Bates	Teaching in Australia	26
Edelayne Brandt	National Ballet of Canada	26
Roma Duncan	Festival Ballet	29
Geoffrey Webb	*The Boy Friend*	31
		June
Oldyne Dynowska	National Ballet of Canada	1
Rosemary Lindsay	Sadler's Wells Ballet	2
Molly Lake	Teaching in Turkey	3
Nathalie Krassovska	Dancing in America	3
Robert Harrold		4
Nina Vyroubova	Paris Opéra Ballet	5
Petrus Bosman	Dancing in South Africa	5
Diane Forhan	Sadler's Wells Theatre Ballet	5
Ninette de Valois	Sadler's Wells Organisation	6
Georges Zoritch	De Cuevas Grand Ballet	6
Patricia Ashworth	Ballet Rambert	8
Norman Dixon	Ballet Rambert	9
David Gill	Sadler's Wells Theatre	9
Isabel Mirrow	Ballet Theatre	9
Nansi Clement	Ballet Theatre	10
Keith Backett	Dancing in musicals	11
Beryl Grey	Sadler's Wells Ballet	11
Barbara Lloyd	Ballet Theatre	11
Rosemary Valaire	Sadler's Wells Ballet	11
Christine du Boulay	Teaching in Chicago	12
June Greenhaugh	Festival Ballet	12
Joan Potter	Borovansky Ballet	12
Jeanette Minty	Festival Ballet	13
Michael Hogan	Festival Ballet	15
Frank Staff	In South Africa	15
Scott Douglas	Ballet Theatre	16
Stanley Hall	Filming in Hollywood	16
Sonia Arova	Ballet Theatre	20
Shelagh Franklin	Festival Ballet	20
Catherine Horn	Ballet Theatre	20
Terry Miele	De Cuevas Grand Ballet	20

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In Search of Primitive Dance

NEW BOOKS

A Dying Dance Culture

Dust for the Dancers, by Beth Dean and Victor Carell. (Angus & Robertson, 21*s.*)

BETH DEAN, an American dancer, and her husband, Victor Carell, set out on a 10,000 mile journey through Central and Northern Australia to study the dance culture of the aborigines.

These nomadic, primitive hunters have a wonderful heritage of legendary tales, a rich variety of songs, and a most intriguing ability to accompany their singing with a host of difficult and complex rhythms. Their lives are enriched by dancing which to them is a living and vital art, not merely an occasional amusement. Dance is also a very necessary part of the ceremony of "Increase."

Not only did the authors find dancers who could exhibit technical virtuosity and remarkable co-ordination, but they discovered actor-dancers who excelled in mime. These would perform the story of the Brolga bird, or mime superlatively the everyday happenings of their camp or hut, or stories of great spirit heroes wandering through the land when it was young. Much of the tradition and symbolism of their dance forms is explained in this unique book.

Nevertheless, their dance is a dying culture. Age-old customs are threatened by contacts with the white man and fewer of the young men learn the traditional dances.

We share the authors' excitement as they watch and record the fascinating ritual and movement of the Corroboree—leaping, virile young men, their dark glistening bodies ochre daubed, and decorated in fantastic designs, their dance inspired by the night and the glowing fires.

They avoid presenting the aborigine as merely an anthropological curiosity, although they acknowledge their debt to the anthropologists, Professor Elkin, T. G. Strehlow and C. P. Mountford. The result is an amusing human adventure as well as an important contribution to the literature of tribal dance. **E.C.M.**

Folk Tapestry

The Singing of the Travels. In Search of Dance and Drama, by Violet Alford. (Max Parrish, 17*s.* 6*d.*)

VIOLET ALFORD, editor of a valuable series, *Handbooks of European National Dances*, is, without a doubt, one of the foremost authorities on folk-dances. She has travelled across Europe studying dance and folklore, and sees in the dance something more than its choreographic form. The value of dance to anthropology is now generally acknowledged (which was not the case some years ago) and some of her material has been accepted as new evidence for the study of comparative religions.

The first part of her book is mainly about Spanish travels, and some of the most interesting pages are devoted to the historical origins of particular dances. Dances that were once agricultural rites to wake reluctant spring, or nuptial ceremonies, or semi-religious ritual dance dramas encouraged by the Church, such as the feigned combat of the Moors and Christians in the *Morisca* which eventually reached England as the *Mauresques* and Morris.

Unfortunately the colourful dances are often only recorded in the memories of older people. Here and there, relics of dance dramas are annually performed, one region supplying what another has lost, but only by careful search, patient comparison and piecing together can a reasonable picture of the original emerge.

In some regions there has been such stylisation of music and dance that they must now be studied on the stage or in the dancing school.

A more controversial subject is that of the distortion in stage arrangements of national dances. The author strongly disapproves of the efforts of Pilar Lopez and Antonio to turn *Flamenco* song and dance into ballet. The flaming exotic should not be touched as all the dramatic elements are already there and of such intensity that they need no theatrical presentation.

She illustrates this point further by recalling Diaghilev's lack of perception in staging *Le Tricorne* in Barcelona. The author refers to it as a condensation of Spanish dance in which the decor is reminiscent of Castile, some of the costumes Galician, the *jota* is Aragonese, while the Miller's Wife's dance and the *farucca* are from Andalusia; all are stage imitations. The audience took it with supreme enjoyment and rocked with laughter.

The work would offer more entertainment to the general reader or *aficionado* if fewer foreign terms and expressions had been used; a glossary and more detailed map would have been most helpful.

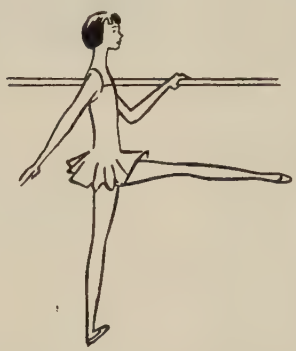
E.C.M.

The Pink Ballet Slippers

EVELYN S. DEHKES

An ideal present or prize for all young ballet lovers.

Grete was determined to become a ballet dancer but this seemed just an impossible dream when she remembered that her mother could not even afford to pay for slippers let alone for lessons. The story tells how Grete got both the slippers *and* the lessons, how she danced on a real stage. Woven into it are such clear and simple instructions in the basic positions and steps in ballet that the young reader can practise and help to teach herself at home.



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NEW RECORDS
Reviewed by DAVID HUNT

The Age of Elegance

Music for a King

Rameau: *Musique de Ballet—Les Paladins*, Suites 1 and 2. La Lande: *Symphonies pours les soupers du Roy*. Orchestre de Chambre des Concerts Lamoureux (Pierre Colombo). Oiseau-Lyre OL50106. 12in. 39*s*. 7½*d*.

WRITTEN when he was 77, Rameau's opera-ballet, *Les Paladins*, is believed to have been the last of his stage works to be produced during his lifetime. The ballet music contained in these two suites alternates infectiously high-spirited pieces, such as the intriguingly titled *Entrée très gaye des Troubadours*, with movements of a graver, stately beauty. The exquisite sensibility of the writing epitomises the finest flowering of French 18th-century *galante* style, while an unfailing richness of invention contradicts Rameau's own statement that in his old age, although his taste improved, his genius deserted him.

The *Symphonies pour les Soupers du Roy* by Rameau's older contemporary Michel-Richard de la Lande (1657-1726) were written, as the title suggests, as table music for Louis XIV. Their festive splendour evokes in the mind's eye a vivid picture of Le Roi Soleil dining in appropriate magnificence to the accompaniment of music largely based on dance rhythms, as befitting a monarch who did more for ballet than any other in history.

All three suites have been put together and edited for modern performance by Roger Désormière, with discretion and taste that convincingly retains the period flavour as well as the clarity of the original scoring. The performance and recording are at a high standard and allow the highly civilised delights of the music to be savoured.

Panache and Polish

Lully arr. Mottl: Ballet Suite. Haydn: *Notturno* No. 2 in C. Hamburg Philharmonic State Orchestra (Giovanni di Bella). Telefunken TM68049. MP, 19*s*. 6*d*.

BY making cuts in the first and final movements and leaving out the minuet altogether, Telefunken has reduced the playing time of the Gluck-Mottl Ballet Suite down to that of a single Medium Play side. The performance has panache and polish, if not the more leisured elegance of the complete version played by I Musici on 33CX1277.

Despite some occasionally obtrusive tape hiss, the Telefunken is in any case worth its price for a fine performance of the wholly delightful Haydn *Notturno*.

Colourful Suites

Le Cid—Ballet Music (Massenet). *Tsar Saltan*—Suite (Rimsky-Korsakov). Netherlands Philharmonic Orchestra (Henk Spruit). Nixa NCL16008. 12in. 39*s*. 7½*d*.

AN attractive coupling of two colourful suites in spruce, lively performances, vividly recorded. The popular *Le Cid* dances provided the music for Celia Franca's *Bailemos* for Sadler's Wells Theatre Ballet. The suite from Rimsky-Korsakov's fantastic Pushkin opera, *Tsar Saltan*, contains some of his most extravagantly imaginative descriptive writing and takes the form of three magical miniature tone poems. The wonders depicted in the last of these include a squirrel who cracks golden nuts while whistling a Russian folk-song and a tidal wave that deposits 33 warriors on the shores of an enchanted island.

Glinka and Giselle

Glinka: *Russlan and Ludmilla*—Suite. London Symphony Orchestra (Anatole Fistoulari). Nicolai: *The Merry Wives of Windsor* Overture. Reznicek: *Donna Diana* Overture. Rimsky-Korsakov: *May Night* Overture. Wolf-Ferrari: *Susanna's Secret* Overture. Philharmonia Orchestra (Anatole Fistoulari). Parlophone PMC1031. 12in. 33*s*. 11½*d*.

THIS rather oddly-assorted collection of music by Russian, German, Austrian and Italo-German composers will be of interest to the ballet collector for the suite from Glinka's opera *Russlan and Ludmilla*, which takes up the whole of one side and is concerned mainly with the ballet music. There are four movements: the Overture, the *Fairy Dances* from Act 3, and the *Oriental Dances* and *Tchernomer's March* from Act 4.

The Overture, *Oriental Dances* and the colourfully grotesque March point the way to the later, more full-blooded exoticism of Borodine, Balakirev and Rimsky-Korsakov. The really extraordinary item is the music for the *Fairy Dances*, as thoroughly French as the rest is mildly Russian. If it were not for the fact that *Russlan and Ludmilla* had its premiere in St. Petersburg on December 9, 1842, one week before the first Russian performance, in Moscow, of *Giselle*, the obvious conclusion to draw from the striking similarity of idiom would be that Glinka had decided that what was right for Adam's wilis was more than good enough for his fairies.

The explanation is probably that Glinka and Adam were both merely writing in the accepted Romantic ballet style of the time, which nowadays we tend to associate exclusively with *Giselle*. Nevertheless, it would be interesting to know for sure whether perhaps the *Fairy Dances* were not a later addition to *Russlan*, or that Glinka had not somehow seen a score of *Giselle* while engaged on his opera.

Fistoulari secures an enjoyable performance of the Suite, and of the four overtures on the reverse, the whole being extremely well recorded.

Russians in China

The Red Poppy—Russian Sailors' Dance (Glière). *A Night on the Bare Mountain* (Moussorgsky-Rimsky-Korsakov orch. Stokowski). Symphony Orchestra (Leopold Stokowski). HMV 7ER5060. EP (45), 16*s*. 8½*d*.

WELL worth having for an exuberant performance of the rollicking Sailors' Dance from Lopukhov's *The Red Poppy*, a ballet now absent from the Bolshoi repertoire, according to newspaper reports, because Chinese visitors considered it a slanderous representation of their country. One and a half sides of the disc are taken up by *A Night on the Bare Mountain*, in a riotously lurid re-orchestration by Stokowski of the Rimsky-Korsakov arrangement.

Sparkling Chabrier

Fête Polonaise (Chabrier). *Kikimora* (Liadov). Philharmonia Orchestra (Igor Markevitch). Columbia SEL1544 (45), 16*s*. 8½*d*.

BOTH performances have been conveniently extracted from previously issued LP collections—*Kikimora* from the third of the *Homage to Diaghilev* records, the *Fête Polonaise* from an omnibus of music in three-four time entitled *A Portrait of the Waltz*. Markevitch makes the utmost of both works in fine performances which have been well recorded, making an attractive and nicely contrasted coupling.

New Books—continued from Page 25

The Dance in Writing

Principles of Dance and Movement Notation by Rudolf Laban. With 114 basic movement graphs. (Macdonald & Evans, 17*s*. 6*d*.)

WITH so much attention at the moment focused on the subject of dance notation, it is amusing to learn that a French choreographer, Beauchamp, had his rights as an inventor of a notation system recognised by an Act of the French Parliament in 1666. Laban freely acknowledges that his system makes use of principles which two Frenchmen, Beauchamp and Feuillet, used some 300 years ago.

The major principles which have been retained by Laban include the central line separating movements of the right side of the body from those of the left, and the partitioning of this middle vertical line by bar strokes to indicate the metrical division of time. The system has now been in existence for 25 years, and Laban states that the fact that the fundamental signs have remained unaltered proves that the underlying principles of his system are sound and practical.

This is a work of considerable importance and its principles can be used with advantage by teachers and choreographers. A choreographer may have an excellent idea which he cannot for the moment use, but when the opportunity eventually comes, he may find that the idea has entirely escaped his mind.

There is no doubt that notation gives much more of a description than words can offer. Imagine having to digest "right step forward of normal size and half the duration of the previous one, landing on the ball of the foot with stretched knee," when we consider that all this can be written as one sign. Once the reading of the symbols from the three-lined stave has become fairly automatic, the whole idea of a sign is almost instantaneously absorbed and translated into a physical action.

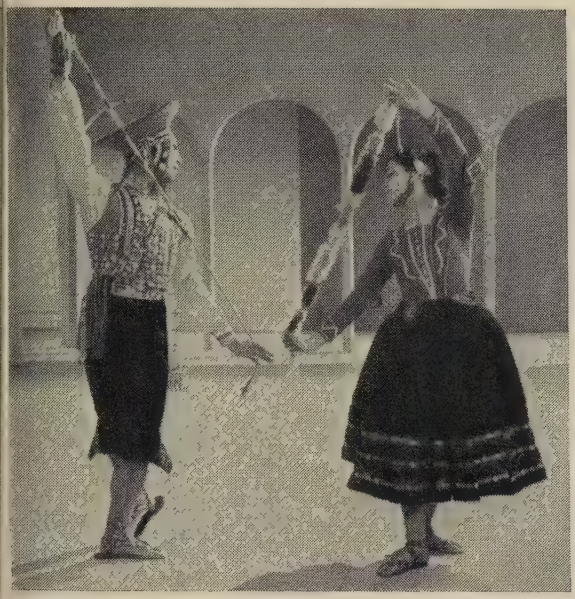
Although, as Laban agrees, his text lacks "literary charm," the charts have to be explained in as clear and concise a manner as possible. The publisher's comment, however, rather puzzles me: that this system "will be adopted at Sadler's Wells and Covent Garden." **E.C.M.**

Ballet in Pictures

Ballet and Camera. Photographs of Sadler's Wells Dancers Behind and on Stage, by John Hart (Chatto & Windus, 10*s*. 6*d*.)

"THERE is always a special atmosphere and unusual interest in a series of photographs of the Sadler's Wells Ballet taken by a member of the company," says Dame Ninette de Valois in her foreword to John Hart's book of pictures. She is, of course, as always—right. The pictures of the Wells production of Fokine's *Firebird*, and particularly of Fonteyn in the title role, convey a remarkable atmosphere of this marvellous work. In fact nearly all of John Hart's pictures are excellent. Some are taken during performances, others are studio pictures and there are also candid camera shots of artists in dressing-rooms or in rehearsal.

With so much interesting material, it is therefore a pity that the pictures have been overprinted in this volume and in some cases they have been badly trimmed with feet and hands occasionally chopped off. Pictures of this quality deserve better reproduction. Nevertheless the book is good value for money. **P.W.**



HUAYNO: *Roberto Ximinez and Ana Mercedes in a Mexican dance in the television programme*—Feria—*which featured the Ximenez-Vargas Spanish group.*

MEXICAN DOLLS: Munecos Mexicanos. *Ximinez, Victoria Salcedo and Manolo Vargas in the charming South American dances were an interesting feature of this television programme given on Easter Sunday. Photos: BBC*

Dancing at Easter

Swan Lake, Act 2

Act 2 of *Swan Lake*. Given on BBC Television on March 30. Choreography, Petipa-Ivanov. Tchaikovsky's music played by the St. Cecilia Orchestra. Conductor, Joseph Vandernoot. Presented by Philip Bate.

Dancers

BERYL GREY PHILIP CHATFIELD
THE BALLET RAMBERT

FOR many viewers, this production of Act 2 of *Swan Lake* must have been a disappointment. Although the dancing was excellent, there was no atmosphere created by the production. While we do not expect television ballet to reproduce all the excitement of a stage performance, we must expect it to exploit its advantages to the full. The mobility of the camera can reveal the beautiful lines and sweep of movement and thereby heighten our appreciation of the choreography, and it can capture the most intimate moments far better than we ourselves can from a fixed place in the stalls.

When most needed, the camera should also be able to give point and emphasis, and ensure that the action shall never be allowed to become static. In this case the mime, though well executed by the artists, came over badly. The mime passages were, in fact, given the same treatment as the dancing, and mime, when seen at long range on a TV screen, is not particularly exciting.

Altogether, the camera work was straightforward, but too passive. By far the worst feature was the lighting. It was too brilliant and unvaried and the whole atmosphere of the production wilted under its glare. White against white may be most effective for a detergent advertisement, and I am sure most viewers would not dispute it if they had been told that the performance had been filmed in Kew Gardens at midday.

I have nothing but praise for the dancing. Beryl Grey gave a stylish performance, her line was elegant, her positions beautiful, and her *pirouettes* clean and sharp. Philip Chatfield partnered her faultlessly and his variation (from Act 3) was very well danced. But some of the best scenes were of the Ballet Rambert as the *corps*, especially in the waltz and the coda. Also on the credit side was the music played by the St. Cecilia Orchestra and conducted by Joseph Vandernoot with commendable precision, and feeling for the more dramatic moments of the score.

Feria

The Ballet Español Ximenez-Vargas. Given on BBC Television on April 1. Choreographer, Maria del Carmen Carreras. Designer, Mischa Black Dru. Guitarist, Emilio Bonet. Pianist, Enrique Trigo. Flamenco singer, Fina Vivo. Produced by Margaret Dale.

Dancers

ROBERTO XIMENEZ MANOLO VARGAS
ANA MERCEDES VICTORIA SALCEDO

ALTHOUGH the programme was transmitted from Lime Grove, the atmosphere of the Feria was so well sustained that I had doubts as to whether it had been filmed on location and carefully edited. One of the year's most exciting festivals in all Spanish-speaking countries is the Feria at Easter, when everyone flocks to the towns and the gypsies set up pavilions for the fair.

TELEVISION
Reviewed by E. C. MASON

The vital intimacy between performers and spectator—so essential to Spanish dance—was well achieved. Nevertheless, the programme may possibly have seemed a little quiet and simple to those for whom the expression "Spanish dance" has come to mean a frenzied exhibition of hypnotic rhythms, plus all the mad excitement and fluctuating passions usually exhibited by Spanish dancers on the stage.

Only four dancers were used. They appeared singly or together in what were mainly folk dances (not Spanish classical dance), broken by excellent guitar solos and effective Flamenco singing by Fina Vivo. Generally speaking, it is the small troupe of dancers that appears to be best suited to TV, because good close-ups are possible without having to break up group patterns when the picture is reduced to the small area of the screen.

The three opening dances were Mexican folk dances in traditional costumes. In the first, a Mexican handkerchief dance, one of the most striking features was the large spurs attached to the dancers' boots. Another of these was a comedy dance suggested by Mexican dolls, the *Muñecos Mexicanos*, in which the three dancers, crossing from opposite directions, performed stiff little hops and jumps and formed simple patterns. Nothing could be simpler, nothing more pleasing or more rhythmical. Also given was the *Huano*, an unusual ribbon dance from the high mountain plains of Peru.

Some typical Spanish dances finished the programme; the *Sevillanas*, finely danced by Manolo Vargas and Victoria Salcedo, and the traditional Spanish gypsy dance for the man, the *Zapateado*. This was danced by Roberto Ximenez with subtle sense of rhythm and tone for the infinitely varied footwork, yet it was always controlled and never exaggerated. Then the whole company joined in traditional *fandangos*, timing the ending brilliantly to coincide with a marvellous fireworks display.

As anticipated, Margaret Dale used her artistry and experience to heighten the dramatic and pictorial interest by employing a variety of contrasting shots. A superb medium close-up of Ximenez showed the dancer's feet executing, with amazing clarity of heel beats, his *zapateado*. A similar shot of the guitarist's fingers was equally effective. Although we saw only four dancers, an excellent background was provided by groups in Spanish costume encouraging the artists with handclaps.

Sadler's Wells Opera Ballet

THERE must be many viewers who would like to see the last of the classical *pas de deux* in the middle of the BBC variety programme, or the two hard-working modern dancers doing a routine similar to, but not nearly as good as that which the viewer has seen in a recent film-musical.

A step in the right direction was provided by the Sadler's Wells Opera Ballet in a *Music for You* programme on April 13. Harold Turner introduced the programme with some brief comments on the work of the Opera Ballet, before the dancers performed the polka from *The Bartered Bride*. Opera ballet, usually devised for a small area of stage surrounded by singers, seems to translate very well to television which has similar problems.

Nevertheless, the polka was danced with zest and attack by the boys and much graceful speed by the girls. And, moreover, it was most effectively lit.

The Krakowiak

by BARBARA VERNON and JOHN GREGORY

Illustrated by Wolfgang Hainisch

WITH the Mazurka, the Krakowiak (pronounced Crackoviack) is one of the most popular of Polish dances and is usually danced in groups at weddings and on other festive occasions, or upon the slightest provocation.

The girls wear flowers in the hair tied with a broad bow at the back of the head, white blouse with full sleeves, tightly fitting fluted bodice, a full, brightly-coloured floral skirt, lots of beads and red lace-up boots.

The men wear a fitted hat with square top and decorated with peacock's feathers and ribbons on right side, white shirt with long sleeves, sleeveless jacket with wide square collar, wide belt and broad striped trousers tucked into red boots.

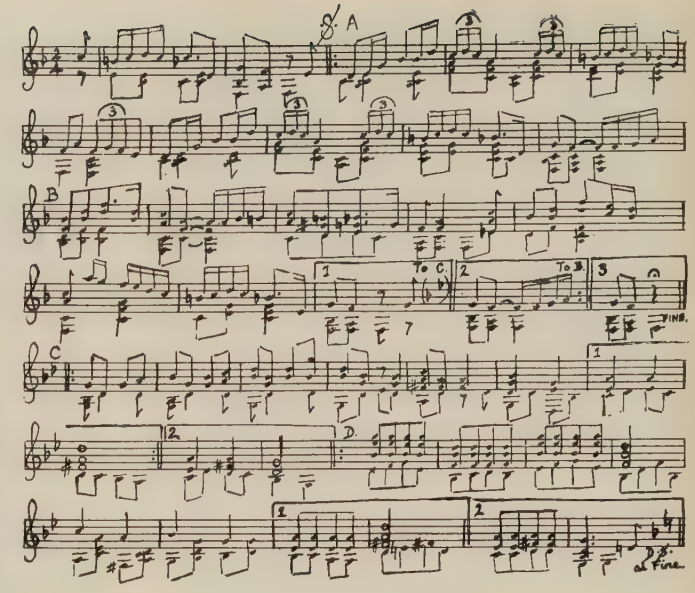
These brightly coloured costumes are usually in red, green, and blue, with gay trimmings and edgings in silver or gold.

Stance. Take up positions off-stage left back. Couples stand side by side, man on the left. The girl's left hand is placed in the man's right hand. Enter with Reversible Sideways Chassé, travelling diagonally down-stage.

(1) Reversible Sideways Chassé (Music A, bars 1 to 7). The movement—three steps on alternate feet: step side, close, side—is like the Polka step without a hop. The first of each three steps is performed with a half-turn of the body, as the partners turn back to back, or face to face. Beginning with inside leg—man: right, left, right; girl: left, right, left—the first two steps are on the half-toe, the third step on the whole foot with bent knee. With the movement back to back, the man swings his partner's arm forwards, and with the movement face to face, he swings her arm back (Figs. 1 and 2).

ILLUSTRATION NO. 1 *(BELOW): Movements of the Krakowiak, Figs.* 1 *to* 8

ILLUSTRATION NO. 2 *(RIGHT): Music of Krakowiak. Order of music: First time through A, B (with bar* 1*), C with repeat, D with repeat. Second time through A, B with repeat (bars* 2 *and* 3*)*



The Sideways Chassé is repeated seven times, the last time being back to back.

Stamping (Music A, bar 8). With a slight spring to face front, the partners finish the movement with three stamps on the whole foot, with bent knees. Alternate feet, man: left, right, left; girl: right, left, right.

End of Section 1

(2) Broad Side Step (Music B, bars 1 and 2). Executed facing front, travelling across stage to left. Partners side by side. Bar 1: Both step side left, close right, step side left, and swing right leg lifted across in front to left (Fig. 3). Bar 2: Hold position 1, count and bend working leg, bringing foot in to supporting knee. Both knees slack (Fig. 4).

Small Side Step (Music B, bars 3 and 4). Execute very small, moving right and left. Both step side right, close left, step side right; step side left, close right, stamp left foot and pick up left leg.

Repeat whole of Section 2, again travelling to the left. (Music B, bars 5 to 8.)

(3) Heel-Clicks (Music C, bars 1 and 2). Still facing front, with weight on balls of feet, knees together and bent, open heels outwards. Close heels together sharply, straightening knees. Repeat heel-click.

Lilting Walk Forwards (Music C, bars 3 and 4). Travelling diagonally downstage left, four steps forward, right, left, right, left, walking with a slight bounce "into" the floor—a padding movement with knees bent. Arms rounded forwards in front of chest, hands rounded, elbows giving a slight pulse with each step. Body erect, leaning slightly back (Fig. 5).

Repeat two Heel-Clicks (Music C, bars 5 and 6).

Lilting Walk Backwards (Music C, bars 7 and 8). Facing diagonally front, and travelling diagonally backwards upstage right, four walks left, right, left, right.

Repeat two Heel-Clicks (Repeat Music C, bars 1 and 2).

Sideways Chassé (Music C, bars 3 and 4). Turning to face partners, and taking hands, the Sideways Chassé is executed as a swirling movement, the partners leaning outwards and pulling away from each other. Travelling in a circle anti-clockwise, hop left, step right, spring on left, step right, spring on left, step right, spring on left, step right. This step is performed very much "into" the floor, with knees bent.

Repeat two Heel-Clicks (Music C, bars 5 and 6). Partners still facing each other and holding hands.

Repeat Sideways Chassé (Music C, bars 7 and 8). Travelling in a circle clockwise, hop right, step left, etc.

End of Section 3

(4) Combined Step: Slip-Cut and Heel-Click (Music D, bars 1 to 4). Travelling diagonally forwards to the right, pick up right leg forwards and slip on left leg with bended knee. Taking weight of body, continue with unfolding movement of the right leg to step right heel on floor in front, toe upturned, knee stretched. Stepping on whole foot with bent knee, bring left leg in close to right heel, and repeat unfolding movement of right leg forward to step heel on floor. Again step left leg close in to right heel, lift right leg and stamp close beside left leg. Open heels outwards and click together.

(continued on page 38)

DANCING IN AMERICAN MUSICALS

My Fair Lady

Choreography and musical numbers by Hanya Holm. First given on March 15, 1956 at Mark Hellinger Theatre, New York. Costumes designed by Cecil Beaton. Dance music arranged by Trude Rittman.

Dancing Ensemble

ESTELLE AZA, CATHY CONKLIN, MARGARET CUDDY, IMELDA DE MARTIN, PAT DIAMOND, PAT DRYLIE, BARBARA HEATH, VERA LEE, NANCY LYNCH, JUDITH WILLIAMS, THATCHER CLARKE, CRANDALL DIEHL, DAVID EVANS, CARL JEFFREY, BARTON MUMAW, GENE NETTLES, PAUL OLSON, JOE ROCCO, FERNANDO SCHAFFENBURG, JAMES WHITE.

THIS musical version of Shaw's *Pygmalion*, with a cast consisting almost completely of British stars, has become the reigning smash hit of the present New York theatre season. It stars Rex Harrison and Julie Andrews, with Stanley Holloway, Cathleen Nesbitt and Robert Coote. Its music and lyrics are by Alan Jay Lerner and Frederick Loewe, responsible for *Brigadoon*. The decor is by Oliver Smith and its costumes, the most beautiful to be seen in a Broadway theatre in the past decade, are by Cecil Beaton.

Hanya Holm, who will be remembered in London for her dances in *Kiss Me, Kate*, is responsible for the taste and imaginative use of dance in this production.

Though there is only one outright dance number—a boisterous group of flower girls and costermongers in an early morning dance in the Covent Garden flower market—there is elsewhere in this musical a most adroit use of dance and musically phrased gesture, for Miss Holm also staged all of the musical numbers. There is, for instance, the *Ascot Gavotte*, which presents a rhythmic and wryly amusing picture of British manners.

Again, there is staging of *The Rain in Spain*, the number in which Eliza Doolittle is taught diction, and with Julie Andrews, Rex Harrison and Robert Coote singing and ending up in a mock bullfight, a number that stopped the show on opening night. Elsewhere there is a wonderful *pas de trois* with a distinctly Cockney flavour as well as a stunning processional staging for Stanley Holloway's *Get Me to the Church on Time*.

It is more than certain that *My Fair Lady* will be coming to London before long and one hopes that Miss Holm will also be making the journey to again supervise her major contributions to this superlative theatrical delight.

ARTHUR TODD

THE RAIN IN SPAIN: *Robert Coote, Julie Andrews and Rex Harrison dancing in one of the hit numbers from* My Fair Lady

WOULDN'T IT BE LOVERLY: *The dancers in another of Hanya Holm's ensembles, which are an important feature of this successful musical version of Bernard Shaw's* Pygmalion
Photos: Friedman-Abeles

DANCING IN BRITISH MUSICALS

Summer Song

Musical at the Princes Theatre, London, first given on February 16. The music of Anton Dvořák arranged for the stage by Bernard Grun. Directed by Charles Hickman. Designed by Thea Neu. Choreography by Pauline Grant.

Dancers

HERIDA MAY WILLIAM BARRETT GERALDINE LYNTON, FREDERIQUE SEVIER, JENNIFER STACEY, JOAN KING, PATRICIA JORDAN, EILEEN ELTON, PHILIPPE PERROTTET, ROGER LABBEE, JUREK CZAPLA, ODELL CROWTHER, ROBERT GILL, JACK MAGUIRE.

IT was inevitable that Dvořák's stay in America would sooner or later be used as the basis for a musical, and with selections from his works served up, of course, as the musical score. The wonder is that with *Summer Song*, England beat America to it.

As Dvořák's music is unmistakably and undisguisedly Czech, the "gimmick" adopted by the authors is to set the action in Willow Falls, a little Illinois township settled by Czech lumber workers. As well as providing valid excuse for Slavonic dancing and a colourful peasant wedding in the heart of the wild and woolly New World, with the rotund, bearded composer in the centre of it all as a Great Fixer of romances and a jovial righter of all wrongs, this ingenious plot idea has the further advantage of being as near to truth as to fiction. For in the summer of 1893 Dvořák, with his wife and family, actually did spend a three-months holiday in a Czech settlement, Spillville in Iowa.

If, as musicals go, *Summer Song* is no world shaker, it is more than moderately enjoyable and has the benefit of a splendid cast, rightly dominated by Laurence Naismith's entirely credible portrayal of Dvořák as the lovable and whimsically practical eccentric he obviously was. The action, particularly in the first of the two acts, is rather formless and tends to sprawl, but the wealth of lyrical melody and a smooth production help to preserve interest through some thin dramatic patches.

Pauline Grant's dances play an important part in keeping the whole thing bouncing along even though the smaller stage of the Princes Theatre has given her less scope for spectacular peasant junketings than did that of the Palace Theatre when she choreographed the dances for the Edvard Grieg musical, *Song of Norway*.

As always, she has contrived the dances so that they seem to flower naturally and spontaneously from the action, a strong corps de ballet of 12 is deployed intelligently and provided with plenty to do in the way of virile, effective choreography.

Philippe Perrottet and Jurek Czapla make the most of some exuberant opportunities in the *Saturday Night in Willow Falls* ballet; while it was not Herida May's fault that the *Burlesque* saloon sequence in the second act really needed a Mae West or Pearl Bailey to properly, or rather improperly, catch fire. This ex-International Ballet soloist here brought a suitably hard-bitten characterisation to her dancing of a sloozy slow tango and a sure, sharp technique to an intricate can-can. The *Furiant* in the very pretty wedding scene is one of the highlights of the production, whatever private reservations one may have regarding peasant girls on point. **DAVID HUNT**

BOHEMIAN WEDDING: The ballet sequences in the musical Summer Song *are among the most notable features of the show. The choreography throughout is by Pauline Grant. The picture on the left shows the finale of the wedding scene with Herida May crowning the Czech girl, Milli (Bonita Primrose) and the groom, Joe (Van Atkins), in traditional fashion. Photo: Baron*

Dance and Dancers . . . . AT HOME

SADLER'S WELLS BALLET

Miracle at a matinee

THE Grigorieffs' production of *Les Sylphides* could well be put forward as an answer to that dangerous heresy of a leading critic that ballets should not be lovingly revived but allowed to "evolve." With the spurious excrescences of years cleaned away and as many forgotten details restored, this *Les Sylphides* continues to reveal new beauties at every performance. Yet one always has the feeling that the corps do not understand what the ballet is about. Their dancing is neat and well drilled, but usually so lacking in expressiveness that there is not a genuine sylph among them.

One does not hope for miracles at matinees but a performance of the ballet on the afternoon of March 3 was memorable for a general lyrical flow of movement and a measure of the poetry of *Les Sylphides* which was all the more moving for being unexpected.

The most satisfying solo performance came from Nerina, whose effortless flight in the Mazurka called to mind Adrian Stokes' description of this rôle as "a bacchante of the upper air." Fifield danced a more coherent Valse than we usually see nowadays, even though the difficult phrasing of the diagonal *enchaînement* caused her to give less than full value to the forward *jetés*. Rassine danced the male rôle adequately, if a little droopily. Rosemary Lindsay's brittle, breathless style may be ideal for the high-jinks of *The Shadow* and for similar things, but she is woefully miscast in the Prelude. **D.H.**

Stravinsky revival

SOME years ago, almost alone, DANCE AND DANCERS championed Ashton's *Daphnis and Chloe*; today it is an enormous success with the public—and rightly so. Had we been in existence when his *Scènes de Ballet* was first given, we should no doubt have also been alone in acclaiming this ballet. It is one of the finest of Ashton's plotless works and its revival at Covent Garden on March 13 was, to me at any rate, most welcome. The unexpected and unobvious pattern of the choreography is an unceasing source of delight. The trouble is that the ballet has to be faultlessly danced by everyone.

When it was first given the *corps de ballet* roles were mainly danced by soloists; today they are danced by *corps de ballet* and pretty ragged at that. If the lines are not straight and one girl turns left when the rest have turned right, then the audience may as well go and sit it out in the bar. If anything is muddled at any moment, all is lost.

Nerina, taking over the principal ballerina role, has found something that suits her to perfection as much as the same role did Moira Shearer. She gives everything a crisp finish which is what the role and the music demand. She may not have the elegance which I feel the role should have, but her dancing makes ample amends for this omission. Her cavalier, Brian Shaw, did not come off so well and his admittedly brilliant dancing never made up for his lack of height.

The four boys (Doyle, Hynd, Ashbridge and Burne) were a bit uncertain at this initial performance but they looked as though they would improve with time.

As far as I am concerned, Ashton can do what he likes with his Japanese Geisha girls, his Cretan androgynes, his Persian péris. He can even forget that he paid homage to the Queen in dance form. But these ballet scenes to Stravinsky music I would like preserved for my own special benefit—and possibly for the delectation of some others as well.

Fonteyn à la Japonaise

BY the time we reached the Gala in aid of the Sadler's Wells Benevolent Fund on March 22, *Scènes de Ballet* had regained much of its glory. Except for Blair, who was excellent in the principal male role, the case was the same and they made it into a splendid opening ballet.

This was followed by a divertissement in which Beriosova and Chatfield gave the *pas de deux* from Cranko's *The Shadow*; Elvin and Hart the *grand pas de deux* from the final act of *The Sleeping Beauty*; Jackson and Shaw the *Blue Birds pas de deux* from the same ballet; Grey, Blair, Doyle and Hynd danced the *Adagio* from Cranko's *The Lady and the Fool*. Finally Fonteyn gave, for the first time in England, *Entrée Japonaise* by Ashton, which was created for the Granada Festival two years ago. The dancing all through the gala salad was of a fairly high order, though possibly Beriosova and Chatfield in *The Shadow* came off best.

Fonteyn's solo was a disappointment. When it was first created it was the forerunner of *Madame Chrysanthème*. Now that the latter is well known to us, the preliminary sketch seems a tame and self-consciously coy affair and the Sullivan *Mikado* music made it all the more "titipu." The manipulation of fans ill-becomes our great ballerina and seeing Fifield do the same thing in *Madame Chrysanthème* a few nights later, I realised that the pseudo-Oriental behaviour was far better suited to the younger dancer. Dior's costume in pink and lime green was ugly.

Any disappointment I felt was soon forgotten when Fonteyn appeared in the last act of Ashton's *Cinderella* which closed the evening. It is impossible to tire of seeing her wonderful interpretation of this far-from-easy role together with her dancing in the variation and in the *pas de deux* with Somes. Altogether an unusual programme for a gala, but less hackneyed than most, and all the better for that. **P.W.**

Cast changes

THE ballerina role in *Scènes de Ballet* is among the most testing in the repertory. It requires above anything else a sense of *chic* —one or two of the French ballerinas might be superb in it. Rowena Jackson, who has consistently been dancing extremely well this season, made a brave attempt at its sophisticated subtleties and came closer to success than when she first danced it in 1952. Yet her sparkling attack and good-natured smile do not evoke this exquisite ballet's hard-hearted romanticism.

Jackson is in her element in *Les Patineurs*, where with Annette Page, the two of them spin as sweetly as catherine wheels. Peter Clegg, who has been alternating with Shaw in this ballet, is not the bluest of Blue Skaters, a certain nimbleness is lacking, but when on form he has shown a good, elastic jump, and a cheerful personality.

Anya Linden, who recently gave her first performances of the title-role in *Cinderella*, looked as though she was born to wear the crystal slipper, but it has yet to become a perfect fit. Her performance in the first act was barely noticeable, except for her *pas de bourrées*, which seemed alarmingly weak.

Her princess proved far more interesting than her kitchen-maid. Her line is beautiful enough to compensate for her occasional lack of musical sensitivity, and her eager assurance wins forgiveness for her somewhat relentless attack. She is almost certain to be a star and she has the talent, when she listens to the music, eventually to become one of the prima ballerinas. Patience is required, especially from her admirers.

Among the rest of the *Cinderella* cast it was apparent that Blair is still working his way into his role of the Prince. Blair, like Chatfield, is unavoidably being almost submerged with strange princes this season—but these two boys always come up smiling, dance well, on occasion brilliantly, and remember to wear the right costume. Elaine Fifield, the new Fairy Summer, was most appealing, but the old Ugly Sisters (who started the revival so well) over-acted and should remember that "nothing succeeds like excess" is a worthwhile slogan for no one but a corset manufacturer. **C.A.B.**

DAVID POOLE in the role of the Host in Kenneth Macmillan's Laiderette *with Ballet Rambert. Poole originally created this role when the ballet was first given by the Sadler's Wells Choreographic Group some years ago*

Now a principal dancer of Madame Rambert's company, Poole is getting the chance of dancing a number of roles ideally suited to his particular dramatic talent — as Albrecht in Giselle *and also in the Tudor works*

Photo: John Chesworth

Four Giselles

GISELLE is a masterpiece of Romantic literature, the epitome of Gautier, the nutshell of an age. Here is what has been called "the Romantic agony" in perfect preservation, indeed *Giselle* is very possibly the finest and most characteristic theatrical production of the Romantic period.

The dancers playing in *Giselle* can have some success without breathing a single romantic sigh, or evoking a solitary romantic echo, but for the dear old ballet really to live, they must, either by design or accident, restore a lithograph. This is the important thing; despite a few tricky passages I should think most danseuses could dance Giselle, and nowadays most of them seem to have tried.

Neither Grey nor Elvin were newcomers to the role. Elvin has danced it frequently over the last five years, and although I believe Grey has not been seen in the part since 1947, prior to then it was one of the two most popular roles in her repertory.

Elvin's performance was in the main successful. It had a simple dramatic flow, and logical development. How right, for example, is her horrified dropping of Bathilde's necklace after Albrecht's exposure. This is so more likely, and feudal, than tossing it at the Princess's feet. Yet there was little in her realistic performance of the first act that struck me as particularly romantic.

In the second act, however, she and her partner were all romantic agony. If the emphasis was rather more on the agony than on the romanticism, the point was still made, and made quite triumphantly. Giselle is now one of Elvin's very best roles, and few of her contemporaries give such an interesting portrayal of it.

Like Elvin, Grey danced it well. Her Mad Scene, reticent yet touching, was a soliloquy instead of the customary declamation. Yet she seemed out of touch with the village—in it but not of it. One expected Bathilde to espy a strawberry birthmark and receive her as a sister. Hers was a performance of grace and warmth, but the shade of Grisi was never tempted to appear before our eyes.

In the second act Grey's physique told against her, and she seemed to be unable to make any very strong impression. Once again her dancing was well finished, but I personally cannot feel that she is now so suited to the role as when she was a teenager.

The two new Albrechts were already unexpectedly accomplished and give promise of becoming notable interpreters of the part.

Blair, who partnered Elvin, was perhaps a shade lacking in conviction and force in the first act, but his finely dramatic second act was as good as anything he has yet done. Freed from the need for mime scenes (in which his youth and comparative inexperience still tell) he showed how easily his excellent technique can be put to dramatic expression.

Chatfield, who appeared with Grey, is an unusually intelligent actor. Sometimes he almost tries to convey too much, but if this is a fault it is in the right direction. His dancing has improved during the season, and as a partner, like Blair, he can not only support, he can lift.

The two Myrthes were Anya Linden and Mary Drage. Linden seemed at variance with the conductor more than once, and her performance proved disappointing after her promising debut in the role last season. Drage danced better and was coldly ferocious, but needs to dominate the stage more.

Improved production

THE short season of *Giselle* during which the principal ballerinas of the company each had a shot at the title role, had opened on April 7—Nerina and Rassine at the matinee, Fonteyn and Somes in the evening.

Dancing the role for the first time at Covent Garden, Nerina opened on a rather athletic note. The opening scenes of the first act were very well danced even if it was not easy to imagine that such a healthy girl could lose her reason on account of a fickle swain. It was with the variation in this act that her performance began to deteriorate. She is not the most musical of dancers and this showed up at this point.

Her Mad Scene needed to be more "felt" and no doubt this will come with time. Most of the emotion was conveyed by the behaviour of the surrounding villagers, which was something quite new for a Wells production of *Giselle*. It would seem that Dame Ninette's visit to Russia has already borne more fruit than the arranging of an exchange between the two companies.

Nerina's second act can best be described as routine. It was well danced but no very considerable impression was left behind. Frankly, it looked as though Nerina and Rassine were getting through the ballet according to the text book, but without giving much thought as to why each were doing what they were. Nevertheless, in spite of these criticisms, it was a not unsatisfactory first performance on Nerina's part.

Familiarity breeds freshness

FONTEYN has, of course, danced the role a great number of times, yet when she danced it a few hours later there was no sign of familiarity: it was as though she were giving a wonderful first performance. It is extraordinary what freshness she always manages to bring to her every appearance. Her first act is possibly the best that we can see today; though I wish she did not dance the variation with the panache of the *Don Quixote Pas de Deux*, it somehow seems out of place. If I do not find her second act so touching, then the fault may lie with me. Possibly so many years of seeing Markova have set me a standard of ethereality which no other dancer equals.

Apart from a rather clumsy second-act variation, Somes was his usual noble and intelligent self. The performance on the whole was, as is every Fonteyn performance in a great classical role, a memorable ballet experience.

I do wish, however, that there could be more performances of *Giselle*. The title role is such a test-piece that it is quite impossible for any artist to mature in it with such spasmodic performances as the ballet gets at the Garden. **P.W.**

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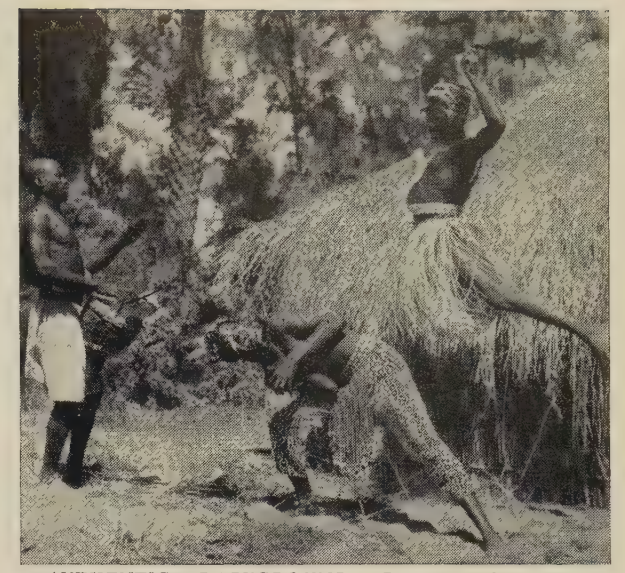


AUTHENTIC BACKGROUND: Dancers rehearsing a number in which a witch doctor kills an evil sorcerer.

Massine ballet in decline

TO judge by press reports it seems as though Massine feels that the Sadler's Wells Ballet has treated him badly. Looking at the current revival of *The Three-Cornered Hat* one can see a certain justice in his plea. John Hart's Corregidor is still a delightful study in senile lechery, but for the rest, Grant seemed off-form, and Gerd Larsen, despite a new black wig, was not ideally cast as the Miller's Wife.

At the second performance Pirmin Trecu enlivened the proceedings considerably with an excellent Miller; taut, spirited dancing and many touches of humour. Incidentally, as we pointed out a few years ago, the story of the ballet printed in the sixpenny programme differs considerably from that given on the stage. One wonders why. **C.A.B.**

MABEL RYAN AWARD

FOR the third year in succession the adjudication for the Mabel Ryan Award was undertaken by Dame Ninette de Valois. This competition, which is held annually for pupils of Cecchetti teachers throughout the country, is usually an encouraging display of talent, and this year proved no exception. In fact, as Dame Ninette commented in her summing up, the standard seemed, if anything, higher than before.

The award itself, a gold medal, was won by Rosalind Eyre (a pupil of Irene Kinsey), whose excellent all-round dancing, both in the class-work and the solo which constitute the competition, made her, by fairly general consent the outstanding entrant.

Valerie Scott-Saunder, a pupil of Kathleen Yates and joint runner-up in last year's competition, was unlucky in once again being selected as "the second best." However she is an unusually talented young dancer who should have a bright future ahead of her. Last year's winner, Vivian Dodds (pupil of Eileen Langman), appeared to have an off-day and was not able to reproduce the form with which she romped home in 1955, but she was "highly commended" by Dame Ninette and need feel no disappointment in the result.

In her summing-up Dame Ninette remarked upon the general improvement in the *ports de bras* of the competitors. After noting that the posture in *adage* was good, she pointed out that there was a tendency for bodies to pitch forward in *échappés* and *pas de chat*. She also felt that the general standard of elevation was not as high as it might be, and suggested that the introduction of more jumps into the set variation would make the judge's task easier.

Personally I feel that the judge's task cannot be made very much lighter until some reduction is made in the formidable number of entries. This year there were over 60 competitors, and the case for some kind of preliminary weeding-out seems, on the face of it, a strong one, the more so as the standard of the competitors is at present rather more variable than one would expect.

This year, as an innovation, the judge eliminated half the field on the strength of their class-work, and only well-placed (in both senses) competitors were allowed to dance the set solo; this procedure proved a decided advantage. **C.A.B.**

BALLETS AFRICAINS

OWING to the failure of a new British comic opera, Peter Duabeny with remarkable adroitness got Keita Fodeba's Les Ballets Africains to fill in at the Palace Theatre for a brief season starting on March 24.

"Fill-in" is hardly the right expression for a company and performance as exciting and thoroughly professional as this was. We have always held up Katherine Dunham's company as being the perfect example of how Negro dances should be presented in the theatre and it looked as though Fodeba had certainly taken a lesson from her. The whole show was excellently designed, mainly by Bernard Daydé, and was simple and very colourful. It seemed as though the essentials had been brought from Africa but had achieved a professional gloss on the way.

As our Paris correspondent, Marie-Françoise Christout, has written in full about the same presentation in Paris in this issue, I will merely say that London gave these visitors a warm welcome. A certain monotony is bound to occur in presentations of this kind but in this case was mainly obviated by the singing of Kandia and various singing ensembles which were interspersed between the extremely lively dancing scenes. **P.W.**

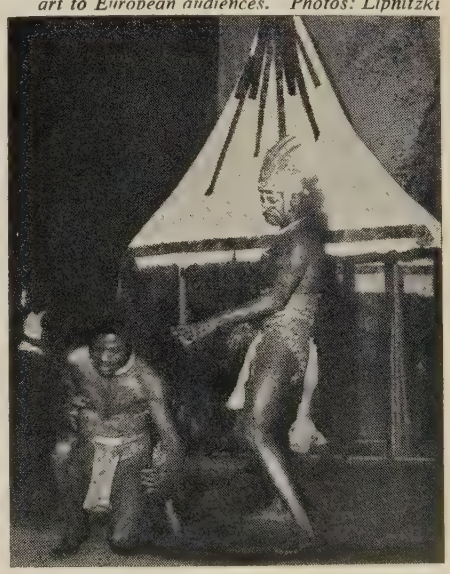
DANCE LECTURES

Madame Rambert on Three Decades of British Ballet

WHEN Ivor Guest, a connoisseur of dance history, introduced Madame Rambert to the Kensington Society he seemed to be under the impression that she was to speak on Three

CORA PLAYER: One of the beautiful native instruments which were a decorative feature of the stage presentation.

IN THE THEATRE (below): The long journey from Africa completed, the dancers bring their art to European audiences. Photos: Lipnitzki



Centuries of British Ballet. Therefore, he thoughtfully prepared the ground with an historical summary of the development of dance in this country from the time of John Weaver, the dancing-master of Shrewsbury, to Diaghilev's arrival. He aptly referred to Rambert as one of the architects of British ballet, and expressed the view that ballet in this country is now going through a vitally important formative period. Marie Rambert seemed inclined to dispute his statement that British ballet was still in its infancy. Nevertheless, with the information that each gave, the audience went away with a very concise summary of three centuries—not decades—of British ballet.

Marie Rambert took us back to the time when her first studio was in Chepstow Villas and the Mercury Theatre had the unfortunate name of Horbury Hall. Frederick Ashton was starting his career, but with one fear and failing—a horror of anything being too long and boring anyone. Madame Rambert was quick to recognise Ashton's talent.

She told an amusing story of *Mars and Venus* when it was incorporated into a production of Ashley Dukes's translation of *Jew Suss*. After praising the play, a well-known critic lamented that such a celebrated translator should have a wife who *dabbled* in ballet, and used young ladies who brought skipping-ropes on to the stage—in reality, they were gilt cords to bind Mars. One of these days, she means to have it out with the critic.

Another interesting sidelight was her references to the number of ballets in her company's repertoire that had literary origins, from *The Rape of the Lock* to *Lady Into Fox*. With some vivid mime, she told us how Andrée Howard adapted *Lady Into Fox* from the novel.

We were given some memories of Karsavina helping the young company. Initially, she had been approached to do some solos from *Les Sylphides*, but it was her suggestion that there was no reason whatever why they should not stage the whole ballet. Later, she danced in *Carnaval*, and Woizikovsky was also engaged.

Then it was possible to do something with a small amount of money. Many hours were spent in Barker's basement, and all the costumes of *Capriol Suite* cost no more than £5. Today £100 goes nowhere.

One of her claims to a spectator at a class was that her technical exercises were scientifically designed to make the men more manly and the women more womanly, but the spectator who saw a pimply youth in a corner finished the sentence for her with "and boys more boily."

During question time, a young lady begged Madame to do one of her famous cartwheels. Not dressed for such a performance, she replied: "Such cheek!" But she took the opportunity brilliantly, and rounded off her lecture by recalling the first ballet, *A Tragedy of Fashion*. It was her countless cartwheels as Le Sporran that drove Viscount and Viscountess Viscosa out of the costumier's salon, thereby bringing about his suicide with "scarlet scissors."

One of the delights of listening to Marie Rambert is that she can readily bring to mind many amusing and appropriate quotations from almost any writer, Shakespeare to Madame de Sévigné, and even the most up-to-date Americanisms. And, she is wise enough to laugh at herself, too.

Ivor Guest praised her energy and pioneering spirit, and stressed the opportunities she has given and still has to give to the young choreographer. She has never been slow to detect talent, and many of her past choreographers and dancers are now famous names. But that is just one of the reasons why we must keep our dear Ballet Rambert, and give it all the support we can. **E.C.M.**

Joan and Rudolf Benesh on Benesh Notation

With an Unrehearsed Demonstration by Margarita Tate. Presented February 12.

IT is perfectly obvious that Joan and Rudolf Benesh and Anne Hutchinson look at the theory of dance notation through very different pairs of spectacles. So far, there has been no system for recording movement, excluding the use of film, that was universally accepted. Now, with the untiring efforts of both parties, we have the possibility of having two international languages on the subject.

The Beneshes put forward a very good case for their system. After only an hour's lecture their audience, largely composed of teachers and professional dancers, had a very good grasp of its principles. And the audience were by no means their disciples. Joan Benesh invited them to test the system by preparing among themselves sample *enchaînements* which she would write down. They accepted her challenge to make these as difficult as possible, and, in a party-game spirit, Margarita Tate had to leave the room.

Geoffrey Espinosa suggested such movements as a double *contretemps* and even standing on a chair, while Nesta Brooking worked out a *pirouette* step with a changing *port de bras*. The most impressive side of the demonstration was the speed with which the steps could be written down, and the ease and accuracy with which Margarita Tate could read back and demonstrate them without having any previous knowledge of what had been prepared.

Another surprise was the easy way two movements—the *pirouette* and the *entrechat*—

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could be recorded. One would have imagined that they would have been extremely difficult to write down. *Pas de deux* is also thoroughly provided for.

Two points emerged which have not, to my knowledge, been mentioned in the recent lengthy discussions on the subject. And both of these factors will do much to bring ballet into line with the other arts. The first is the question of copyright. In the past it has been difficult to copyright ballets for the simple reason that they could not be reliably written down. Now the choreographer can be protected in just the same way as the creator of a work of art in a different field.

The second feature is even more interesting. If, when a company has its ballets recorded and its members have studied notation, the personnel of a ballet is changed, it will be possible to give the substitute dancer a script of his or her part. In the case of a play it is usual for an actor to study his part before he begins rehearsals, and the same applies to a musician in an orchestra. Now a choreographer will be able to hand his dancers a movement score of his new ballet, complete with a stage pattern, and this they may study in absolute detail before he starts rehearsals.

Already, the whole of *The Lady and the Fool* has been scored, and Joan Benesh has had very successful results with her pupils at the Wells. These have been given a week to study new dances written in notation, and when they have had to perform them, in almost every case their reproduction has been perfect.

The main target of criticism for notation has been the subject of expression. What about expression? Joan and Rudolf Benesh soundly argue that artists in other fields, the musician or actor, are given the framework, and it is up to them to supply the expression themselves. They stress the fact that they have symbols which are accent signs and a terminology, taken directly from music, which is written underneath their staves—from *pianissimo* to *fortissimo*. That is surely the most that can be expected from them, and whenever style or tradition come into the matter they will still have to be passed down, or the work reinterpreted in the light of contemporary taste. But, at the very least, the actual dance will now be able to survive the flesh and blood that made it. **E.C.M.**

Joan Wildeblood on Historical Dances

Assisted in the demonstrations by Pat Marshall and Mary Lloyd-Owen. Presented by the Russian Classical Ballet Federation at St. Luke's Hall, Chelsea, on February 19.

JOAN WILDEBLOOD has, without a doubt, done a tremendous amount of research on both period dances and movement. Valuable, too, is her knowledge which embraces not only movement, but also manners, costumes, morals and court procedure. One of the most important things, she says, is to know the deportment of a period, because that, above all, will determine the steps and patterns of its dance.

How difficult it is to revive the ancient dance! The difficulty of interpreting sequences of steps in the old dances is made greater if these are written without accented beats or accompanying music. We can, however, deduce a great deal from a study of the costumes that were worn and from the possible ways in which they could be manipulated and, in particular, from whatever type of shoe happened to be in fashion at the time.

Until the 18th century, there were very few of what we now call compound steps used. Most dances were composed of simple movements based on walking, gliding as if on wheels, gentle hops, movements on tip-toe and weight transferences—and the whole body turned with the feet.

She can from her fund of out-of-the-way knowledge stir one into the consideration of such details as the origin of the *entrechat*. In the *capriola* or goat-step, the feet moved rapidly backwards and forwards scissor-fashion and, when at a later date, the feet actually crossed behind each other, we have something resembling the present-day *entrechat*, and it was referred to as crossed capers.

Many of the rules Joan Wildeblood mentions still apply today. The lady must not make too much noise with her slippers, or make great movements with her arms as though sowing grain. The walk must be graceful and negligent.

In the demonstrations, her two assistants, who were not trained dancers but drama students who have worked with her for some time, exhibited great poise, control and dignity, and dignity was an important element in the movement of the court dances. The costumes they used covered the years from 1500 to 1720.

Joan Wildeblood does not chop up historical dance into set periods governed by dates or centuries. She sees it as a slow process of transformation, a gradual change from set formal dances when dancing was a social function to dancing as a spectacle of entertainment.

One thing which came to mind during the lecture is the tremendous value she could be as an adviser on period dances and movement or costume to one of those film companies which persist in making colossal "historical" films. **E.C.M.**

Dance and Dancers . . . ABROAD

FRANCE

The Paris Opera

GEORGES HIRSCH has just been named Administrator of the National Lyric Theatres. He will succeed Jacques Ibert as head of the Opéra at the end of the latter's term of office next October. Apart from a revival of *Faust* with new sets and costumes by Wakhevitch, no new work is at present in rehearsal, but it is to be hoped that next season will be richer in creations and revivals.

Kochno's Lecture

UNDER the auspices of the Institut Chorégraphique, directed by Serge Lifar, Boris Kochno gave a lecture at the Opéra Library on February 23 on contemporary ballet. After recalling Diaghlev and the characteristic atmosphere of his programmes, he described the dispersion of the company after the death of its impresario, the creation of *La Nuit* by Lifar with sets by Christian Bérard, the foundation of the Ballets de Monte-Carlo with its three baby ballerinas, Toumanova, Riabouchinska and Baronova.

Then having glanced at some ballets which did not see the light of day, he recalled why several of those which have become well known today could never have been realised: such as the version of the *Prélude à l'après-midi d'un faune* which was authorised for Debussy for a reason which has remained famous. The creation of the Ballets des Champs-Elysées enabled him to end on a contemporary note with a rapid review of the young French stars of today and works such as *Les Forains*, *Le*

HAUT VOLTAGE: *Hélène Trailine and Milorad Miskovitch in the new ballet by Maurice Béjart which was first given at Metz on March 27. The book was by Peter Rhallys, the music by Marius Constant and Pierre Henry*

This was another of Béjart's ballets danced partly to Musique Concrète *and was commissioned by the town of Metz*

Photo: Lido

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Jeune Homme et la Mort, and *Le Rendez-vous*. With an endless fund of anecdotes, this was a vivid lecture that was followed with great interest.

Honoring Cléo de Merodé

THE Friends of the Bibliothèque-Musée de la Danse and the Société des Artistes et Amis de l'Opéra organised a reception in honour of Cléo de Merodé on March 1. After a short introduction by René Fauchois and André de Fouquières, Cléo de Merodé, still with her famous *bandeaux*, gave a talk evoking the Opéra at the end of the last century and its great stars, from Rosita Mauri to Sybil Sanderson and Adelina Patti, illustrated with extracts from ballets of the time such as Widor's *La Korrigane*, played by the pianist of the Opéra, Maurice Picard. Among the audience were Carlotta Zambelli, Lycette Darsonval and Serge Lifar; the Marquis de Cuevas sent a magnificent sheath of white liles and red roses.

The Keita Fodeba African Ballet

THE African sun and the frenzied rhythm of the tom-tom took possession of the Théâtre des Champs-Elysées on March 5. Following the light fleshlings of the artists of the Frankfurt Opera, raffia skirts and white cloth *bonbons* have for 10 performances evoked an art which, if primitive, is no less engaging and at times even entrancing.

Keita Fodeba, who for 10 years has directed this company of 32 dancers, singers and musicians whose authenticity and simplicity we have already praised, is forever seeking to perfect his programmes. In rapid rhythm, songs from the Congo, the Sudan and Senegal, rendered by the excellent trio, Melody Tam-Tam, and the soloist Kandia, are followed by scenes of African life. Of these, particular mention should be made of *Enian-Adje* (a struggle between a fetishist and the cannibal witch doctor, symbolising respectively good and evil), the traditional dances *Mindiana* (*The Young Bride*), *Bassikolo* (*Offering of the Bagas fishermen*), the celebrated *Fire Dance* created by Keita Fodeba, *Kawa* (*Dance of Initiation*), and the picturesque evocation *The Market*, which ends the programme.

Fetishists, young girls and warriors shine with an impressive, throbbing vitality. Bare feet hammer the floor in an unending rhythm, shoulders are shaken convulsively, and every now and then a tall black silhouette detaches itself from the mass in a wild leap.

Advised with unerring taste and intelligence by Bernard Daydé, Keita Fodeba, who usually eschews painted backcloths, has suggested the African climate by exotic materials, fishermen's nets, straw curtains and ingenious lighting. The costumes, too, sometimes very simplified, always strike the right note. In his desire to remain close to the traditional sources, despite the indispensable scenic transposition, Keita Fodeba explains: "In Africa songs and dances are the instinctive means of the individual's exteriorisation. Our African dances are thus necessary, vital, imperious and direct."

The Sluk

ABANDONING the African savannah for the Tatras mountains, the Théâtre des Champs-Elysées has welcomed for the first time in Paris the Sluk, the official song and dance group of Slovakia.

In the style of the Rumanian, Hungarian and Bulgarian groups, the Sluk presents folk songs and dances, more or less adapted for the stage, and performed by 80 dancers, singers and musicians. Unfortunately it came to Paris in the wake of the Moiseyev Ensemble with which it cannot compete. A certain lack of rhythm in this short programme, and of cohesion in its composition, does not however prevent one from appreciating the lovely costumes embroidered in bright colours, a chorus of fresh and well modulated voices, and two interesting examples of choreography.

First, the *Dance of the Cudgels*, an ancient fighting dance performed entirely by the men, gives a very original opportunity for their individuality, the dancers being matched with one another, two by two, in passages of great variety.

The Legend of Janosik (choreography by George Kubanke) recalls with simplicity the noble 18th-century hero, George Janosik, and enables the men to give free rein to their natural virtuosity. Some picturesque melodies and the inevitable cymbalum create a typical Central-European atmosphere.

PAS DE QUATRE: *Members of the Royal Danish Ballet, led by Margrethe Schanne as Taglioni, in Anton Dolin's version of* Pas de Quatre, *which he revived in Copenhagen last winter. Our correspondent, Bent Schonberg, writes: "The ballet was warmly received by critics and audience. The most outstanding performance was that of Schanne. In my sincere opinion the ballet is danced with more humour and self-irony than in England. It amounts to a very witty performance."*
Photo: Olaf Ibsen

News in Brief

AT the Piccola Scala, Milan, Serge Lifar has choreographed *Apollon Musagète*, with music by Stravinsky and sets and costumes by Chirico, first given on March 10. The cast was Youly Algaroff (Apollo), Nina Vyroubova (Terpsichore), Claire Sombert (Polymnia) and Gayle Spear (Calliope).

London's Festival Ballet have been engaged to appear at the Bordeaux Festival.

Marcel Marceau and his company are to give a season at the Théâtre de l'Ambigu, Paris, in July.

The Musée Galliera is at present exhibiting portraits of Renée Jeanmaire and Roland Petit by Carzou and of Claude Bessy by Félix Labisse.

Marie-Françoise Christout

AMERICA

Ballet Theatre

OPENING at the Metropolitan Opera House on April 17, under the auspisces of S. Hurok, Ballet Theatre has had a gala three week season which will be reviewed in the June issue. New works have included Agnes de Mille's *Rib of Eve* and Antony Tudor's *Offenbach in the Underworld*, to a completely new score and with scenery and costumes by Louis Bouche. In addition, there have been revivals of Tudor's *Dim Lustre* and *Undertow*. The company, as on their recent cross-country tour, is headed by Nora Kaye, Rosella Hightower, Erik Bruhn, Hugh Laing and John Kriza.

Festival Series at Juilliard

CELEBRATING the fiftieth anniversary of the Juilliard School of Music there have been a series of two dance programs given by Jose Limon and his Dance Company and the Juilliard Dance Theatre. Limon presented the first New York performance of his *Symphony for Strings*, to music by William Schuman, and the premiere of *Variations on a Theme*, to a score by Norman Dello Joio. In addition, this company premiered *Theatre Piece II*, choreographed by Doris Humphrey to music by Otto Luening. The Juilliard Dance Theatre company appeared in the premieres of Jose Limon's *King's Heart*, to music by Stanley Wolfe, and Doris Humphrey's *Dawn in New York*, to a score by Hunter Johnson, as well as a revival of Humphrey's *The Race of Life*.

Hurok Signs Moiseyev

ACCORDING to word received from Moscow, American impressario Sol Hurok has signed the famed Moiseyev Dance Company for a 10-week transcontinental tour beginning next September. It is likely that this troupe will appear in Boston, Philadelphia, Chicago, San Francisco and Los Angeles as well as in New York.

It is also strongly rumoured in New York dance circles that Hurok will be introducing the Bolshoi Ballet, with Ulanova, to America in the autumn of 1957, after their appearances at Covent Garden.

Canadian National Ballet

THE National Ballet of Canada has been invited to return to Washington, D.C., this summer for a two-week engagement, and it is more than likely that this group will be making

other American summer appearances before and after this engagement. It is also said that the Canadian National Ballet may make its first European appearances during the summer of 1957 and it appears that they may be invited to perform at the Edinburgh Festival.

Chicago Opera Ballet Tour

STARRING Marjorie Tallchief and George Skibine, the Chicago Opera Ballet, under the direction of Ruth Page, will make a 17-week tour next season. The company of 45 will appear in the two Ruth Page ballets *The Merry Widow* and *Revenge*, which were presented in New York earlier this season.

Dance on Broadway

IN addition to Hanya Holm's current choreographic triumphs in the smash hit *My Fair Lady*, several other important figures in the field are devising the dance patterns for pre-summer musicals. Jack Cole is staging the dances for *The Ziegfeld Follies*, which is to star Tallulah Bankhead. Donald Saddler is performing a like function for *Shangri La*, the musical version of *Lost Horizon*; while Dania Krupska is choreographing for *The Most Happy Fella*, a musical version of *They Knew What They Wanted*.

AFTER completing her Far-Eastern tour and holidaying in Athens, Martha Graham has been giving master classes during the month of April at the Accademia di Danza in Rome.

ALEXANDRA DANILOVA and her soloists go to Africa in September for a five-week tour during which time they will appear with local ballet companies in the Union and Rhodesia.

NEXT MONTH: as well as the reviews from France and America, there will be a review of the Ximenez-Vargas Ballet Español in Dublin, news from Denmark by Bent Schonberg.

Character Dances of the World—The Krakowiak

continued from page 28

Rocking Swing Step (Music D, bars 5 to 7). Continuing on diagonal, step on left leg and with a small hop throw right leg up forwards to right, throwing arms loosely upwards in front of body. The whole body inclines back and head is thrown up (Fig. 6).

Reverse movement backwards (Fig. 7). Dropping on to right leg and throwing left leg back, body tilting forwards and arms falling loosely to the side, make three small hops backwards.

Stamping (Music D, bar 8). Three wide stamping steps running diagonally forwards to right—left, right, left—lifting arms rounded in front of chest, with clenched fists.

Repeat whole movement of Section 4. Travelling diagonally forwards and backwards to the left. (Repeat Music D, bars 1 to 8.)

(5) Heel Knocks in the Air (Music A, bars 1 to 8). Facing front, travelling sideways to left, man takes girl's left hand in his right hand. With step across on right leg, they spring, throwing left leg sideways in the air. Bringing right leg up to left leg, they knock heels together in the air, landing again on the right leg (Fig. 8). The free arm is held open to the side.

Three steps on well bent knees (*Pas de Bourrée*) travelling a little sideways to the right. Analysis: step on left leg across in front of right, step on right leg to the side, close left leg beside right.

Repeat whole movement three times. Then step across on right leg and, with three small hops on right leg, knock heels together three times in the air, travelling to the left.

End of Section 5

(6) Combined Step: Side-Step and Stamping (Music B). Turning in towards each other and travelling upstage right with three running steps, man takes girl's right hand in his left hand (bar 1). Man steps on left leg across, right leg forward, and extends left foot forwards on floor. Girl steps side on left leg—one step only—and extends right leg forwards. This movement brings couple back to back (Fig. 1; Music, bar 2). The position is held for two counts (bar 3). Both spring to face each other, holding hands and making three stamps. Man: left, right, left. Girl: right, left, right.

Sideways Chassé (Music B, bar 4). Man: With a slight hop on left, steps side right, closes left, steps side right. Girl: Same movement on opposite leg.

Repeat whole movement of Section 6 (Music B, bars 5 to 8).

(7) Heel Knocks in Air and Running Stamps (Repeat Music B, bars 1 to 4). Circular movement anti-clockwise from upstage right to downstage left. Man releases hold of girl's left hand, retaining hold of right hand, and turning inwards back to back.

Man: spring two hops on right leg, throwing left leg to the side, and knocking heels together twice in the air. Girl: same movement on left leg. Three Running Stamps facing forwards. Man: left, right, left. Girl: on opposite leg.

Repeat movement turning to face each other. Man: springing two hops on left leg, throwing right leg to the side, and knocking heels together twice in the air. Girl: same movement on right leg.

Three Running Stamps continuing the circle. Man: right, left, right. Girl: on opposite leg.

Repeat whole movement of Section 7 (Music B, bars 5 to 8), making exit down-stage left.

Ballet Dates

SADLER'S WELLS BALLET at the Royal Opera House, Covent Garden

May
2 *Le Lac des Cygnes* (Fonteyn, Somes)
4 *Giselle* (Elvin, Blair), *The Three-Cornered Hat*
5 Special Performance for the 25th Anniversary of the Sadler's Wells Ballet. *The Rake's Progress* (Helpmann), *Birthday Piece*. World premiere of new ballet by Frederick Ashton. *Facade* (Helpmann, Ashton, Fonteyn)
7 Special repeat performance of 5th May programme
9 *The Sleeping Beauty* (Beriosova, Somes)
10 *The Sleeping Beauty* (Grey, Chatfield)
11 *Scènes de Ballet, The Firebird, The Three-Cornered Hat*
12 (M) *Scènes de Ballet, The Firebird, The Three-Cornered Hat*
15 *Noctambules, La Péri, Mam'zelle Angot.*
18 *Coppelia* (Beriosova, Chatfield)
19 (M) *Coppelia* (Lane, Grant)
21 *Le Lac des Cygnes* (Jackson, Somes)
23 *Giselle* (Nerina, Rassine), *The Three-Cornered Hat*
26 *Le Lac des Cygnes* (Fonteyn, Somes)
29 *Le Lac des Cygnes* (Elvin, Blair)

June
1 *Scènes de Ballet, Noctambules, The Firebird*
5 *Les Sylphides, La Péri, Mam'zelle Angot*
7 *Scènes de Ballet, Noctambules, The Firebird*
9 (M) *Le Lac des Cygnes* (Fifield, Blair)
9 (E) *Le Lac des Cygnes* (Fonteyn, Somes)
13 *Le Lac des Cygnes* (Fonteyn, Somes)
15 *Le Lac des Cygnes* (Nerina, Rassine)
21 *The Sleeping Beauty* (Grey, Chatfield)
22 *The Sleeping Beauty* (Beriosova, Somes)
23 (M) *The Sleeping Beauty* (Nerina, Rassine)
23 (E) *The Sleeping Beauty* (Elvin, Blair)

Evenings 7 p.m. Saturday Matinee 2.30 p.m.

End of season

SADLER'S WELLS THEATRE BALLET

May
7 Empire Theatre, Sunderland
14 Theatre Royal, Hanley
21 New Theatre, Oxford

Programme for Sadler's Wells Season

May
29 *Blood Wedding, Blue Bird pas de deux, Somnambulism* (London premiere), *Pineapple Poll*
30 *Le Lac des Cygnes Act* 2, *House of Birds, Les Patineurs*
31 *Tke Rake's Progress, Giselle pas de deux, Somnambulism, Pineapple Poll*

June
1 *Coppelia* (New production)
2 (M) *Coppelia*
2 (E) *Coppelia*
4 *Le Lac des Cygnes Act* 2, *Blue Bird pas de deux, Somnambulism, The Rake's Progress*
5 *Le Lac des Cygnes Act* 2, *Giselle pas de deux, Somnambulism, Blood Wedding*
6 *Les Patineurs, The Rake's Progress, Pineapple Poll*
7 *House of Birds*, World premiere of new Macmillan ballet, *Somnambulism, Danses Concertantes*
8 *House of Birds, Somnambulism*, New Macmillan ballet, *Danses Concertantes*
9 (M) *Le Lac des Cygnes Act* 2, New Macmillan Ballet, *Café des Sports*
9 (E) *Pineapple Poll, House of Birds, Café des Sports*
11 *Les Patineurs, Harlequin in April*, New Macmillan ballet
12 *Les Patineurs, House of Birds*, New Macmillan ballet
13 (M) *Coppelia*
13 (E) *Coppelia*
14 *Blood Wedding, Saudades* (London Premiere), *Café des Sports*
15 *Danses Concertantes, Blood Wedding, Pineapple Poll*
16 (M) *Coppelia*
16 (E) *Saudades, Harlequin in April*, New Macmillan ballet

Evenings 7 p.m. Saturday Matinee 2.30 p.m.

BALLET RAMBERT

May
7 Arts Theatre, Cambridge
14 Coliseum, Harrow
21 Marlowe Theatre, Canterbury

FESTIVAL BALLET

May
1-9 Spanish tour
11-13 Théâtre de l'Opéra, Bordeaux (International Festival of music).
17-22 Munich
24-30 Zurich

June
1-28 Tour of Israel
29-July 5 Holland Festival (Amsterdam, The Hague)

July
11 Royal Festival Hall, London (2 months)

BALLETS DE PARIS at the Palace Theatre, London

May 8 for four weeks. Full company including Roland Petit, Renée Jeanmaire, Violette Verdy.
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HUNGARIAN STATE DANCE COMPANY at the Palace Theatre, London

June 4 for six weeks. Company of 130.

ARTS THEATRE

From May 15. Angna Enters. American dance-mime.

WEST COUNTRY BALLET at the Rudolf Steiner Theatre

May 17, 18 (7.30 p.m.). Three ballets first given at the Edinburgh Festival last year—*Black-Eyed Susan, Herne the Hunter, The Selchie*—and London premieres of Wendy Hilton's *Short Story* and Iain Montague's *Arcadian Suite*. Programme presented by the London Ballet Circle.

BALLET MATINEE at the Adelphi Theatre on May 30 at 2.30 pm

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DANISH BALLET FESTIVAL From May 17-31 at the Royal Theatre, Copenhagen

May
18 *Chopiniana, Petrouchka, Prince Igor*
22 *La Sylphide, Graduation Ball*
23 *Romeo and Juliet*
25 *Pas de Quatre, Nutcracker Pas de Deux, Coppelia*
26 *La Somnambula, Fjernt Fra Danmark* (Far From Denmark)
27 *Giselle, Le Beau Danube*
28 *Chopiniana, Petrouchka, Prince Igor*
29 *Romeo and Juliet*
30 *La Somnambula, Fjert Fra Danmark*
31 *Drommebilleder* (Dream Pictures), *Napoli*

STOCKHOLM BALLET FESTIVAL

June 3-13. At the Royal Opera House, Stockholm, and at Drottningholm.

NEXT MONTH

Look for the Sadler's Wells Theatre Ballet Dancers on the front cover of the June issue.

The Editor was invited to Monte Carlo to see the dancing to celebrate the wedding of Prince Rainier and Miss Grace Kelly. Next month the ballet contribution will be recorded in a fully illustrated feature. DANCING AT THE WEDDING includes articles on the new ballets by JOHN TARAS, SERGE LIFAR and MICHAEL CHARNLEY as well as the story of the gala season by PETER WILLIAMS.

Also in this number is the second instalment of SADLER'S WELLS SILVER JUBILEE by CLIVE BARNES.

Modern Dance Choreographers in America **by DAVID VAUGHAN. Numerous topical articles and pictures.**

The new enlarged *Dance and Dancers* will be on sale on May 20, price 2s.

May magazines

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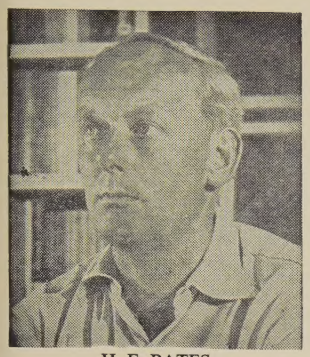

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Father Huddlestone

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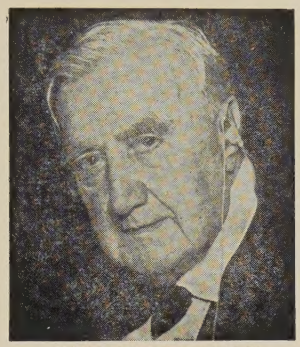
Music and Musicians



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